

THE DIAPASON

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STAGE SET IN ST. LOUIS FOR A.G.O. CONVENTION

FINE PROGRAM IS PREPARED

First Post-War National Gathering of the Guild Will Be Held July 5 to 9, with Missouri City as the Host.

St. Louis will be the nation's organ center from July 5 to 9 when the American Guild of Organists holds its nineteenth annual convention there. It will be the first biennial since the days prior to the war and both S. Lewis Elmer, warden of the Guild in New York, and Edward A. Grossmann, chairman of the convention committee, have spent months in arranging a program of activities which will include organ recitals, attendance at symphony and operatic performances and lectures on music and the organ.

The convention will open July 5 with a recital at Christ Church Cathedral by Arthur B. Jennings of the University of Minnesota and Plymouth Church, Minneapolis. This will be followed by a reception for the visitors and their friends, members of the council of the Guild and prominent musicians of the country at the Jefferson Hotel.

The convention will get under way the next morning with Warden Elmer presiding. At 9:30 a conference on church music will be held. This will be followed by a concert by the Fontbonne Glee Club. An organ recital will be given at 3 o'clock by Edward Linzel of New York at Washington University, where the organists will be guests of the chancellor immediately after the recital. The day's activities will conclude with a performance of the municipal opera especially for the visitors.

On Wednesday morning Dr. Rowland W. Dunham of the University of Colorado will discuss Guild examinations. The day's schedule also includes a recital by Richard Purvis of Grace Cathedral, San Francisco, a luncheon by the warden for deans and regents and a concert by the St. Louis Symphony, with E. Power Biggs as soloist, at the Second Baptist Church.

One of the most important matters now before the Guild will be the subject of a symposium Thursday morning at the Church of Sts. Michael and George. A national committee has been working on better organ design and better placement of organ chambers and consoles with a representative group of architects. Dr. Irene Robertson of Los Angeles will play the test pieces of the Guild examinations at a morning recital. In the afternoon a program of Jewish music will be presented, followed by a tour of the city's musical centers. A Guild service will be held in the evening.

Friday morning, Warden Elmer will preside at the annual business meeting at which reports will be made. Dr. Charles Peaker of Canada will give a recital at 11 a.m. and Thomas H. Webber of Memphis, Tenn., will be heard at 3. Dr. Carl F. Mueller will deliver a lecture at 4.

The final event will be a banquet at night with noted musicians as speakers.

MISS MARGARET M. SLATTERY, organist at St. Stephen's Catholic Church, Washington, D.C., for the last twenty-eight years, died shortly before Easter in Providence Hospital. Miss Slattery, a native of Holyoke, Mass., was a graduate of the New England Conservatory of Music. She was appointed organist at St. Ann's Church, Worcester, Mass., and director of music for the playgrounds. For two years before coming to Washington Miss Slattery was organist of St. Mary's Cathedral, Minneapolis. In Washington, she was also a teacher of organ, piano, violin, harp and voice.

The Kilgen Organ Company an-

ORGANISTS ON VISIT TO ORGAN FACTORY



More than 100 members of the Western Pennsylvania A.G.O. Chapter left Pittsburgh early on the morning of March 1 for Hagerstown, Md., as guests of M. P. Möller, Inc. It was an ideal day for the trip. Arriving at our destination at 1:30, we were driven to St. John's Lutheran Church and welcomed by H. M. Ridgely. The Rev. Paul Robinson, chaplain of the Cumberland Valley Chapter, returned thanks for a fine turkey dinner prepared and served by the ladies of St. John's Church. At the conclusion of the dinner Mr. Ridgely introduced Mr. Edelman, dean of the Cumberland Valley Chapter, and Oscar Raup, Jr., past dean of the Cumberland Valley Chapter, who later took pictures of the group; John Hose and Homer Blan-

chard of the Möller staff. Mr. Ridgely also introduced Miss Viola Fisher, recitalist. Mr. Ridgely then called on the dean, Paul Koch, who thanked the Möller officials and Sam Bowman of Pittsburgh for making such a worthwhile and enjoyable trip possible. He also extended a vote of thanks to the chairman of the Pittsburgh committee, Paul Beiswenger, and the members of his committee.

We then returned to the buses and were driven to the Möller factory, where we spent the remainder of the afternoon. It was interesting to observe the skill of the workers and the important part each individual plays in the process of constructing the "king of instruments."

ESTELLE GRAY, Registrar.

THREE-MANUAL BY KILGEN FOR MINNEAPOLIS CHURCH

Preparations are being completed in Emmanuel Lutheran Church, Minneapolis, Minn., for a three-manual organ late in May. The instrument is being built by the Kilgen Organ Company of St. Louis. It will be entirely under expression, in two chambers, with swell and part of the pedal in one chamber and great and choir and the major part of the pedal in the other chamber. Chambers adjoin the chamber and are screened by grilles. The console is of the stopkey type.

The stop specifications of the organ are as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Chimes.

SWELL ORGAN.
Bourdon, 16 ft., 61 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute (From 8 ft. Gedeckt), 4 ft., 12 pipes, 61 notes.

Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.

Dulcet (extension Dulciana), 4 ft., 12 pipes.
Dolce Twelfth (from Dulcet), 2 2/3 ft., 61 notes.

Dolce Fifteenth (from Dulcet), 2 ft., 61 notes.

Dolce Tercie (from Dulcet), 1 3/5 ft., 61 notes.
Chimes (prepared for in wiring), 21 tubes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.

Lieblich Gedeckt (ext. of Swell Gedeckt), 16 ft., 12 pipes.

Flute (ext. of Bourdon), 8 ft., 12 pipes.

Gedeckt (from Swell), 8 ft., 32 notes.

Dulciana (from Choir), 8 ft., 32 notes.

nounces the completion and installation recently of two and three-manual organs in the following churches. First Presbyterian, Harlingen, Tex., Fron Lutherian Church, Starbuck, Minn., North Holland Reformed, Holland, Mich., Emmaus Lutheran, Fort Wayne, Ind., and Campostella Heights Baptist, Norfolk, Va.

FIVE RECITALS BY DUPRE AT UNIVERSITY OF CHICAGO

Marcel Dupré, noted French organist and composer, will return to the University of Chicago campus this summer, to be at Rockefeller Memorial Chapel from June 28 through July 31. Mr. Dupré, who played to overflow crowds at the chapel in the summer of 1946, will give a series of five recitals at the chapel. The first is scheduled for June 29 and the others will take place July 6, 13, 20 and 27. The recitals, which will be free and open to the public, will feature pre-Bach composers, the works of Johann Sebastian Bach and Cesar Franck and those of Mr. Dupré, and other modern composers. In addition to the public recitals Mr. Dupré will teach a master class of advanced organ students. Attendance will be limited to thirty-five.

A SERVICE OF WORSHIP THROUGH MUSIC was presented at Old Bergen Church, Jersey City, N. J., Sunday evening, March 7. Miss Martha A. M. Mahlenbrock, A.A.G.O., organist and director of music, presented a program of organ music, assisted by Mary Elizabeth Davies, harpist. Two performances of Rossini's "Stabat Mater" were given by the combined choirs of Old Bergen, Emory Church and the Civic Chorus. The performance at Emory Church took place March 14 at 4 and that at Old Bergen March 21 at 8. At both performances Gordon Pagdin conducted with Miss Mahlenbrock at the organ.

NEW DETROIT EDIFICE WILL HAVE A MOLLER

DESIGN OF THREE-MANUAL

Mount Zion Lutheran Awards Contract as Part of Third Building Program—Preparation Made for Addition of Echo.

Mount Zion Lutheran Church in Detroit, Mich., which is building a new edifice, has awarded to M. P. Möller, Inc., the contract for a three-manual organ. The stop list was prepared by W. Guy Lumm, Möller representative in Detroit. Mount Zion congregation was started as a mission in September, 1924. Before any services were held, a portable chapel was erected. Since then the church has had three building programs and has grown until today it is the second largest congregation in the American Lutheran Church and the largest Lutheran parish in the city of Detroit. The present membership is approximately 2,725. The pastor is the Rev. William H. Nies.

The organ will have the following resources:

GREAT ORGAN.
Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 2 rks., 122 pipes.
Tremulant.

Chimes (Deagan Class "D"), 21 tubes.
SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Triangular Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Nasongedeckt, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nacht Horn, 4 ft., 73 pipes.
Nasat, 2 2/3 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Diapason, (Great), 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon (Swell), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Trumpet (Swell), 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.

Preparation has been made for the future installation of an echo division of eight sets of pipes.

A PROGRAM OF HIGH MERIT was presented by two master degree students of the organ department April 12 in the organ salon of the American Conservatory of Music, Chicago. The first group, played by Miss Lorraine Storz of Chicago, consisted of the following numbers: Trio-Sonata No. 5, Bach; Prelude and Fugue in B major, Dupré, and Eighth Symphony (first and last movements), Widor. The second group, played by Father Lucian Duesing of St. Louis, was made up of the following numbers: "Sequence" (Easter), Gregorian Chant; Trio-Sonata No. 6 (first and second movements), Bach, and Third Symphony (Cantilene, Intermezzo and Finale), Vierne. Miss Storz is a student of Dr. Edward Eigenschenk, while Father Duesing has studied under both Dr. Van Dusen and Dr. Eigenschenk.

EUGENE DEVEREAUX, teacher of organ and theory in the Cornell Conservatory of Music, Mount Vernon, Iowa, is the author of a transcription for organ of a work by Johann Ludwig Bach, uncle of Johann Sebastian Bach. It is an interesting and rare orchestral score, and lends itself well to the organ. J. Fischer & Bro. have accepted the work, which will appear as one volume of their series "Anthologia Antiqua."

**CARL F. PRICE DEAD;
AUTHORITY ON HYMNS****FOUNDER OF HYMN SOCIETY**

Author of Books and Composer of Many Tunes Passes Away in New York at the Age of 66 Years—Various Works Written by Him.

Carl Fowler Price, hymn-tune composer, authority on hymns and their history, and a leading Methodist layman, died at his home in New York at the age of 66. Mr. Price and Emily Perkins were the founders of the Hymn Society of America in 1922 and he was its first president from 1922-26.

Born in New Brunswick, N. J., Mr. Price was the son of the late Rev. Dr. Jacob Embury Price. He studied music at Centenary Collegiate Institute and at Wesleyan University. He was graduated in 1902 with a B. A. degree from the latter. In 1932 he received an M. A. from Wesleyan.

Mr. Price was a general insurance broker from 1909 until his retirement two years ago.

Perhaps Mr. Price's best-known book was "One Hundred and One Hymn Stories," published in 1923. He was also the author of "The Music and Hymnody of the Methodist Hymnal," 1911; "A Year of Hymn Stories," 1914; "Who's Who in American Methodism," 1916; "Curiosities of the Hymnal," 1926; "More Hymn Stories," 1929; "Wesleyan's First Century," 1932; "The Mystical Seven," 1937; "One Hundred and One Methodist Stories," 1938, and "Yankee Township," 1941. He was the editor also of the "Wesleyan Song Book," "Songs of Life," "Sing, Brothers, Sing," and seven hymnals.

Mr. Price's first wife, Mrs. Leila A. Field Price, whom he married in 1905, died in 1906, and his second wife, Mrs. Flora Draper Treat Price, whom he married in 1913, died in 1919. A son, Sherman Price, survives.

HOMER EMERSON WILLIAMS**DIES AFTER NOTABLE CAREER**

Homer Emerson Williams, A.A.G.O., for fifteen years organist and choirmaster of the Presbyterian Church in the Town of Rye, N. Y., died April 9 after a long illness.

Mr. Williams had served as organist and choirmaster and teacher of music for more than fifty years. He was born in Worcester, Mass., Nov. 2, 1879, and began his career in music as boy soloist at All Saints' Cathedral in

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that city. His musical talent attracted the attention of the well-known organist Alfred H. Booth of St. Matthew's, with whom he began the study of organ, piano and musical theory, assuming his first position as organist and choirmaster at the Park Congregational Church while still in high school. In 1902 he succeeded the late Frederick Field Bullard at the Highland Congregational Church in Roxbury, Mass., and became concert director for M. Steinert & Sons in Boston. In 1906 he married Miss Florence E. Newton of Boston and went to Glens Falls, N. Y., as organist and choirmaster of Christ Methodist Church. While there he gave a series of monthly recitals, assisted by vocal and instrumental soloists from Boston and New York, which attracted much attention. Five years later he moved to New York City, where he was organist of the Free Synagogue, then meeting in Carnegie Hall, and later assistant organist at Temple Emanuel under Kurt Schindler and later under Lazare Saminsky. During that time he acted also as concert director for Chickering & Co.

In 1918 he entered the New York City school system as teacher of music at the DeWitt Clinton High School, where he remained until the opening of the Bronx High School of Science, when, at the request of the principal, he was transferred to become chairman of the music department of that school.

In 1920 Mr. Williams established his permanent home in Rye and in 1928 was appointed organist and choirmaster of the Presbyterian Church, a position he held until ill health forced his retirement.

Mr. Williams was a member of the Presbyterian Church and an associate of the American Guild of Organists and had served on the council of the Guild. He was the composer of church, vocal and piano music and at the time of his retirement was at work on an exhaustive study of the organ in the service of the church.

Mr. Williams is survived by his widow and a niece, Mrs. Dorothy Williams Tully of LeMesa, Cal.

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Frank C. Wichlac, Chicago organ man, is the designer of a novel and effective "electronic echo and antiphonal organ", one of which he has installed in St. Joseph's Catholic Church, Wilmette, to meet problems that arise from time to time in organ installations. A recital demonstrating the possibilities of the device was played at the church April 18 by Dr. William H. Barnes.

In making the installation Mr. Wichlac is believed to have overcome various difficulties encountered in amplification of organ tone.

By using ribbon microphones, an amplifier with more than adequate volume capacity and capable of wide adjustment as to high and low frequencies, and fifteen-inch Jensen speakers with "tweeters", unusual results have been obtained.

Mr. Wichlac has installed this equipment in the gallery of the church, where there is also a two-manual organ installed by him seven years ago. In this case it was desired to transfer the sound of the organ in the gallery to the chancel. A choir located in the chancel 150 feet away was unable to hear the organ unless it was played much too loud for those seated nearer the gallery. The electronic echo and antiphonal organ is considered the answer to this problem.

By much experimenting, it was discovered that a pair of speakers placed high on the side walls of the church near the chancel, and facing each other, gave the best results. Another problem was to obtain expression by remote control from the amplifier. The amplifier is located in the blower room, a long distance from either the microphones or the amplifier pedals. All relays operate on ordinary 10-volt organ current. There are no high voltage controls in the console.

This organ has two divisions, each

separately enclosed. There is also a separate pedal controlling the amplifier gain for each microphone in each chamber. It is therefore possible to play on the softest registers of either manual with the shutters closed, so that the organ sounds very soft in the gallery, and by placing the pedals controlling the amplifiers wide open, to make these soft stops sound medium loud in the chancel, at a great distance from the organ. When the full organ is played, it is possible to close the shutters of both chambers, leaving the amplifier controls full on, and achieve antiphonal effects of rare beauty. Then, by opening the organ swell shutters, the sound of the natural organ tone can be greatly increased, and if at the same time the amplifier controls are manipulated to reduce the gain, the sound of the organ over the loudspeakers disappears. With two expression pedals and two amplifier control pedals the possibilities for the interplay of the organ tone and loudspeaker tone are wide. A simpler installation can be made on any organ with one expression pedal by hooking the amplifier control on the same pedal. Thus both the natural and loudspeaker tone are increased when the pedal is pushed forward. In such an installation, there is a switch to disconnect the amplifier, if not needed.

Advantages from the new device are said to be: It is possible to amplify the tone of an inadequate organ by placing the speakers near the organ itself and thus creating the impression of a much larger organ. It is possible to transfer the tone to distant parts of the church for echo and antiphonal effects. The speaker may be located in the choir room, narthex or any convenient spot to give the pitch for the choir processions.

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Book on Handel's "Messiah"

To thousands of singers the Christmas season would not be complete did they not take part in a performance of Handel's "Messiah"; to many times that number the annual presentation of this great oratorio is a musical and religious experience which they would not miss. It is meet, therefore, that when a work achieves such a place a book should be written about it, to relate its history, and something about the life of its composer.

The Macmillan Company late in March issued a volume of 338 pages, beautifully printed, with many illustrations, under the title "Handel's Messiah, a Touchstone of Taste". The author is Robert Manson Myers. Mr. Myers, an organist and pianist, devoted the better part of six years to Handelian studies as a result of his consuming interest in eighteenth century England with its Gainsborough portraits, Dr. Johnson's essays, Jane Austen's novels and Chippendale chairs.

Mr. Myers is at present assistant professor of English at the College of William and Mary, Williamsburg, Va. From 1945 until taking his present position in 1947, he taught English at Yale University. His education began in Virginia schools and continued at Vanderbilt University, from which he received his bachelor of arts summa cum laude in 1941. He then studied for the degree of master of arts at Columbia University and in 1942-1943 was Thayer fellow at Harvard, from which he was graduated with that degree. He continued graduate work as university fellow at Columbia, where he attained a Ph. D. in English and comparative literature. He is a member of Phi Beta Kappa.

First the author tells about Handel's operas, his transition to oratorio, and his oratorios prior to "The Messiah". Then he describes in detail Handel's actual composition of "The Messiah", and gives a critical evaluation of the text and score. The rest of the volume relates the history of the work in Georgian and Victorian England, and

its progress in Germany, France and America.

"The Messiah" was first performed in Dublin April 13, 1742. The author analyzes Handel's career against the brilliant social background of eighteenth century London and explains Handelian oratorio as the peculiar and inevitable expression of English civilization throughout the eighteenth, nineteenth and twentieth centuries.

**WOMEN FROM A DISTANCE
PLAY ON CHICAGO PROGRAM**

The Chicago Club of Women Organists presented its annual program by members who reside some distance from Chicago and the suburbs April 5 in the People's Church, Chicago. As originally planned, the program was to consist of three groups of organ numbers: a pre-Bach group played by Mary Gwin of Ann Arbor, Mich.; an eighteenth century group to be played by Juanita Jamison of Burlington, Iowa, and a modern group to be played by Elisabeth Hamp of Champaign, Ill. When Mary Gwin was unable to come the pre-Bach group was played by Mrs. Jamison, as well as the compositions she was scheduled to play.

Between the organ numbers Alice Hedreen, soprano, accompanied by Alice R. Deal at the organ, sang five "Biblical Songs" by Dvorak, "Let the bright Seraphim", from "Samson", by Handel, and two modern songs.

Among her modern numbers Mrs. Hamp included a Pastoreale in manuscript by her husband, a delightful, picturesque composition; a Fanfare by Virgil Thomson, Prelude on "The King's Majesty", Sowerby, and Toccata on "Neander", Candlyn, all brilliant pieces and brilliantly played.

After the recital the audience were invited to Anderson Hall in the church building for refreshments and a social hour. Clare Gronau is president of the club, and the program was arranged by Alice R. Deal, program chairman. The social hour was in charge of Vera Flandorf, whose husband is musical director of the People's Church.

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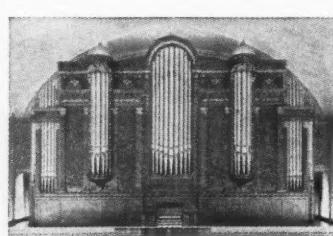
CHURCH'S CANTATA PRIZE OF \$100 WON BY LOUIE WHITE

The Church of the Ascension in New York announces that the competition for an original cantata, suitable for Ascension Day, has been won by Louie White of Syracuse, N. Y. The judges, Philip James, Normand Lockwood and Vernon de Tar, were unanimous in their choice of Mr. White's work. Entries were received from many parts of the country and Canada.

Louie White, 27 years old, is a graduate assistant at Syracuse University, where he is working toward a master's degree in voice and composition. He was graduated from Converse College in 1947 and served with the air force in China during the war. He is a native of Spartanburg, S. C.

Mr. White wins the \$100 award for the best work submitted and the assurance of publication by the H. W. Gray Company. The work was to be heard for the first time at the parish festival service on Ascension Day, May 6, in the evening at the Church of the Ascension, Fifth Avenue at Tenth

Street, under the direction of Vernon de Tar, organist and choirmaster.

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Robert Baker, New York
E. Power Biggs (with orchestra)
Charles Peaker, Toronto
Mario Salvador, St. Louis
Thomas H. Webber, Jr., Memphis
Irene Robertson, University of Southern California

Lecturers:

Frank B. Jordan, Drake University
Carl F. Mueller, Montclair, New Jersey
Rowland W. Dunham, University of Colorado

Symposium on Organ Design:

William H. Barnes, chairman
G. Donald Harrison,
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American Guild of Organists

Biennial National Convention, St. Louis, Mo., July 5-9, 1948

Organized
April 13, 1896

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Dec. 17, 1896



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Granted
June 17, 1909

Amended Charter
Granted
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Music of the Catholic Liturgy Sung by Choir of Pius X. Music School

Under the auspices of the Guild, an interesting demonstration of music from the Roman Catholic liturgy was presented April 12 at Cathedral High School, New York, by the choir of the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart. Julia Sampson and Mary B. Saunders alternated in conducting the white-robed chorus of girls, with Achille Bragers, organist, composer, author and teacher, at the organ and Harold Spencer at the piano. The program included demonstrations of Gregorian chant, plainsong and various combinations of voices by Praetorius, des Pres, Lotti, Palestrina, Byrd, di Lassus, Vittoria and others. The chorus, fresh in voice and well-trained, as demonstrated by their responsiveness, gave vital and authoritative readings of the various motets, alleluias, chants and responses.

The first section consisted of alleluias for Holy Saturday, Easter Sunday and the Solemnity of St. Joseph. These included representations of different modes and in various combinations. The second section listed two Gregorian chants, the one a "Joyful Canticle" in Mode II and the other the "Factus Est" from the Communion for Pentecost. The somewhat archaic style in three voices and other combinations was reflected admirably, especially in Taverner's "Audivi" for four voices.

In the third section were included da Vittoria's "Judas Mercator", which in its striking simplicity gave emphasis to the text, the exquisite "Adoramus Te, Christe" of di Lassus, a motet in three voices and the poignant "Vere Languores Nostros" in three voices of Lotti. Palestrina's "Vide Domine", also for three voices, a setting of the third lesson at Tenebrae, reflected the austerity of style expected.

As a contrast Byrd's "Looke Downe, O Lord" in four voices demonstrated the expressiveness of style in simple terms and proved one of the most interesting numbers on the program. This was followed by the aria and duet for soprano and alto from Bach's Cantata No. 78, "Jesu der Du meine Seele", effectively and stylistically sung.

The finale, a motet, "Our Lady Sings", in eight voices, was written by Mrs. E. L. Voynich, 85 years of age, a novelist as well as a composer. Led by S. Lewis Elmer, warden of the Guild, Mrs. Voynich acknowledged the applause which greeted her setting of this excerpt from a cantata on the English Elizabethan hymn "Jerusalem, My Happy Home". The composer has completely realized her effort to suggest "bodiless music of dreams, coming as from endless distance and vanishing with the return of waking consciousness".

The program, heard by representatives of the Guild and the school, demonstrated a phase of church music with which more organists should become familiar.

H. A. S.

Hymn Festival in Cleveland.

The Northern Ohio Chapter sponsored a hymn festival at the Old Stone Church in Cleveland Feb. 15. Under the able direction of Dr. Russell V.

Morgan, organist and director of the church, the choirs of thirty churches and a large congregation joined in singing some of the finest hymns in the Presbyterian Hymnal. Organists taking part in the service included Russell Gee, Cyril Chinn and Mrs. Rita True.

On March 8 the chapter met at the Euclid Avenue Baptist Church for dinner and "movies". Due to difficulties encountered with AC and DC current, the group availed itself of the invitation of Charles W. Jauch, secretary of the Cleveland Builders' Exchange, to enjoy the sound as well as the "movies", in the Builders' Exchange offices. Everyone enjoyed the film recordings by the Coolidge String Quartet and Vronsky and Babin, but by far the most interesting to the organists and organ builders present were the films called "Music in the Wind," showing the actual building of organs from the melting and pouring of the pipe metal to the playing of the finished instrument, by Healey Willan and Bernard Piche. This was one of the largest meetings this year. EDWIN D. ANDERSON, Secretary.

Bidwell Guest in Boston.

The Massachusetts Chapter presented Dr. Marshall Bidwell, organist and director of music of Carnegie Institute, Pittsburgh, in a recital at the First Church in Boston April 14. Despite inclement weather, a good-sized audience was present. Dr. Bidwell played an interesting and varied program as follows: Concerto in F major, No. 13, Handel; Aria, Loeillet; Chorale Prelude, "Our Father, Who Art in Heaven", Buxtehude; Allegro (Sonata 1) and Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Scherzo (Symphony 4), Widor; Chorale No. 2, in B minor, Franck; "Les Heures Bourguignonnes" ("The Awakening", "Song of the Shepherd", "Rain"), Jacob; "Fantasie Symphonique", Peeters; "Slowly the Dusk Unfolds" and "You Raise the Flute to Your Lips" (from "Four Eclogues"), DeLamarter; Toccata, Jongen.

MARJORIE FAY JOHNSON,
Secretary.

Lecture on French Music.

Members of the Berkshire Chapter were guests of W. Douglas Francis at his church in Lenox, Mass. March 15 for an informal lecture-recital on French music and registration. Mr. Francis presented a program in which the interpretations were most artistic, making full use of the resources of the Aeolian-Skinner organ. Especially interesting was the registration used in the LeBegue number in which no 8-ft. tone was employed until the last part. The program was as follows: "Suite du Premier Ton", Clerambault; "Les Cloches", LeBegue; "Symphonie Gothique", Widor; "Ave Maria" and "Ave Maris Stella", Langlais; "Cantilene Pascale", Benoit; "Les Bergers", Messiaen; "Chorale Alleluia", Tournemire.

On April 12 our first minister-organist dinner was held at the First Baptist Church. Miss Alberta Zimmerman, the dean, spoke briefly to the guests and introduced Mrs. Robert G. Barrow, A.A.G.O., of Williamstown, who spoke on "The Minister-Organist Relationship". A discussion period followed her talk.

BRUCE M. WILLIAMS,
Secretary.

The Warden's Column

All preliminary arrangements for the 1948 Guild examinations are being satisfactorily made for this month. Registration of candidates is very gratifying.

Only two months now until the great national A.G.O. convention in St. Louis. Mrs. Charlotte Brune Bishop, another member of that wonder-working convention committee in St. Louis, contributes the following:

CONVENTION PLANS NEWS FLASH FROM ST. LOUIS

No doubt many of our members are wondering just what the 1948 convention will have to offer. Here is a partial outline of the program:

Organ recitalists have been chosen from various sections of the country, so that we might have a wide representation as to talent and locality, making the convention truly a national affair. One of the programs will be presented by E. Power Biggs and the St. Louis Little Symphony. The Little Symphony is drawn from members of the regular St. Louis Symphony Orchestra and has presented some interesting summer concerts. Other recitalists will be Richard Purvis, Arthur Jennings, Irene Robertson, Mario Salvador and Edward Linzel, who is well qualified to represent the "younger generation". There will be a symposium on organ design conducted by the well-known Dr. William H. Barnes. Guild examinations will be given special attention, with explanations of problems. Dr. Rowland W. Dunham of Boulder, Colo., promises an unusual and interesting discussion on this subject. The 1949 test pieces will be presented in a recital.

A forum on repertoire for liturgical and non-liturgical services will prove of great value to everyone.

A Guild service which is a regular feature of all A.G.O. conventions will be an inspiring event. It will be presented by local talent. All academic members of the A.G.O. are requested to bring their robes and participate in the procession. Since this service will be in an air-conditioned church, you will not be uncomfortable.

We have had several questions about the "heat" in St. Louis. Reports from the St. Louis weather bureau show these average temperatures for July 5-9 the past three years:

	High	Low
1945	84 degrees	69 degrees
1946	94 degrees	73 degrees
1947	78 degrees	64 degrees

Mind you, we're not promising anything, but those figures for 1947 are not unlike ideal summer resort weather. Why worry about the weather? Come and have a good time.

On the social side, there are to be many attractions. Many of you have said: "Don't be too technical all the time, we would like to have a little fun." The social committee has planned evening "get-togethers" to top off the busy convention days.

Last, but not least, we wish to stress the evening at the world-famous, incomparable Municipal Opera and our grand finale, The Banquet.

We still haven't told ALL. Wouldn't you like to be surprised just a little?

Seth Bingham and his national expansion committee have organized a pre-convention membership drive, calculated to break all records. Every member is urged to cooperate.

Charters have been granted to the newly-formed Tallahassee, Fla., Chapter (formerly a branch), and the Northern New Jersey Chapter.

Guild student groups have been organized at Bridgewater College, Bridgewater, Va., and Mary Baldwin College, Staunton, Va.

100 per cent chapter representation at St. Louis convention".

S. LEWIS ELMER.

Notice of Annual Meeting.

At the annual meeting of the American Guild of Organists, to be held at Schrafft's restaurant, Fifth Avenue at Forty-sixth Street, New York City, May 24, at 8:30 p. m., the following amendments to the constitution, which

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CARL WIESEMANN, MUS. D.

have been recommended by the council, will be acted upon:

Article II, Section 5: In the first sentence, omit "Honorary Associates".

Section 6: In the first sentence, omit "Honorary Associates". Change second sentence to read: "Persons who shall have forfeited or resigned their membership, may be reinstated by a majority of votes at any meeting of the council, upon payment of a reinstatement fee and the current dues to Dec. 31."

Article IV, Section 1: Change to read: "The council shall consist of the national officers and of fifteen or more other resident members, at least two-thirds of whom shall be chosen from among the founders, fellows or associates who have maintained their standing as members. The councilors shall serve for three years. Regional chairmen and deans of chapters shall be ex-officio members of the council. At the annual meeting held at national headquarters the Guild shall elect successors to one-third of the councilors, whose terms then expire. Vacancies in the council, official or otherwise, may be filled by the council for the unexpired terms at any regular meeting."

HAROLD V. MILLIGAN,
National Secretary.

State Conclave Held at Rock Hill, S. C.

The South Carolina Chapter held an all-day state meeting at Winthrop College, Rock Hill, Saturday, April 3. Miss Jeanette C. Roth, professor of organ at Winthrop College and a member of the chapter, was hostess.

The meeting opened at 11:30 with a word of welcome from the dean, Robert L. Van Doren. Mrs. Alice Berman, minister of music at the Myers Park Baptist Church, Charlotte, spoke on "Church Music from the Director's Viewpoint". Mrs. Berman proved the necessity of a unified church service and pointed out the responsibility each organist and director has in the religious education of his choirs. A discussion on the use of hymns, ways to introduce new hymns to the congregation and how to develop better congregational singing followed the address.

Luncheon was served in the dining room of Winthrop College, after which the group traveled to the Church of Our Saviour (Episcopal) to hear a recital on the newly-installed Möller portable organ. Miss Florence Smyth, organist of the church, was assisted by Miss Pat Shealy, soprano; Miss Melverda Padgett, soprano, and Walter Schroeder, baritone. A visit was then made to St. John's Methodist Church, where Miss Mary Dunlap played a recital on the three-manual Möller organ.

The group then returned to the large new auditorium at the college to hear a beautiful choral service by the choir of Winthrop under the direction of Miss Katherine Pfohl. The tone quality of this well-trained group was exemplified in the beautiful "Make We Joy Now In This Place", by Harold Friedell. Johnnie Ulmer was at the organ.

The highlight of the day took place at the main auditorium of the college, where the group was privileged to hear a recital by Robert Noehren, professor of organ at Davidson College, Charlotte. The reception accorded this fine artist left nothing to be desired as to enthusiasm. Mr. Noehren's ability to interpret not only the old masters but the works of our fellow Americans was displayed. Great brilliancy marked the Finale from the Sonata on the Ninety-fourth Psalm by Reubke. Following the recital the members were given an opportunity to meet Mr. Noehren at an informal reception in the college parlor.

News of the American Guild of Organists—Continued

A.G.O. National Ballot

Officers for 1948-49.

Warden — S. Lewis Elmer, F.T.C.L., A.A.G.O.
Sub-warden — Seth Bingham, F.A.G.O.
Secretary — Harold V. Milligan, Mus. D., F.A.G.O.
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Auditors — Samuel A. Baldwin, A.G.O., F.A.G.O. and J. Lawrence Erb, Mus. D., F.A.G.O.
Chaplain — The Rev. Canon Edward N. West, D.D.

Councillors, Term 1948-1951

(eight to be elected).
Robert Baker, Sac. Mus. D.
T. Frederick H. Candlyn, Mus. D.
Norman Coke-Jephcott, Mus. D., F.A.G.O.
Charles M. Courboin, Mus. D.
Becket Gibbs, Mus. D., F.T.C.L.
Marguerite Hayey.
Harold Heeremans, F.T.C.L., F.A.G.O., Ch. M.
Philip James, Mus. D., F.T.C.L., F.A.G.O.

George Mead, Jr., Mus. D., A.A.G.O.
Claude Means, F.A.G.O.
Willard Irving Nevins, F.A.G.O.
Hugh Porter, Sac. Mus. D., F.A.G.O.
E. Bronson Ragan, F.A.G.O.
Frank E. Ward, A.A.G.O.
The nominating committee consisted of Alice Gordon-Smith, A.A.G.O., Edward Macrum, A.A.G.O., Claude Means, F.A.G.O., G. Darlington Richards, F.A.G.O. and Harold W. Friedell, F.T.C.L., F.A.G.O., Chairman.

Church Music Institute in Denver.

The Rocky Mountain Chapter in Denver is sponsoring a church music institute June 7 to 11, conducted by Dr. and Mrs. Clarence Dickinson of New York City for the benefit of organists, choirmasters, clergy and all others interested in music, whether professional musicians or not. There will be a master class in organ and organ repertoire by Dr. Dickinson. A class in choral repertoire, conducted by Dr. Dickinson, will attract those interested in group singing. Mrs. Dickinson will lecture on "Music of the Great Religious Movements". There will also be a period of general discussion and an interchange of ideas on special services. An organ recital by Dr. Dickinson, a hymn festival and a choir festival will be extra programs.

All classes will be held in St. John's Cathedral. For information write Mrs. Russell Freeland, registrar, 1575 Clarkson Street, Denver, Colo., or David Pew, organist and choirmaster of St. John's Cathedral, Denver.

Series of Events in Kansas.

March 16 a series of A.G.O. events were held by the Kansas Chapter at Southwestern College, Winfield, Kan., at the time of Arthur Poister's visit and recital. Beginning March 15, the first event was a meeting of the Southwestern College Organ Club at the home of Cora Conn Redic with Mr. Poister as guest of honor. The meeting was called to order by the president, W. Arnold Lynch, and after roll-call Mr. Poister gave an informal talk on organs, both classical and romantic.

March 16, at 9 everyone met at the First Methodist Church for registration for a master class by Mr. Poister. At 2 a recital by members of the A.G.O. student group was held.

At 3:30 the annual business meeting was held and the following officers were elected for the coming year: W. Arnold Lynch, dean; Laurel E. Anderson, sub-dean; Ernestine Parker, secretary-treasurer; William Wilkins and G. Criss Simpson, members executive committee. After routine matters were discussed the meeting adjourned to hear a recital by Kansas Chapter members. At 5:15 a tour of the new music hall on the Southwestern College campus was conducted, after which a program was given by the Madrigalians, directed by Professor P. Frederick Hall. At 6 everyone enjoyed an excellent dinner at Grace Methodist Church with Dr. Mearl P. Culver, president of Southwestern College, as speaker.

At 8:15 the highlight of the meeting, a recital by Arthur Poister, was thoroughly enjoyed. Mr. Poister played the following program: Allegro, Sixth Symphony, Widor; Preludio, Corelli; String Orchestra, Mozart; Organ and

Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré; A Gothic Prelude, DeLamarre; Elegie, Peeters; "Variations sur Un Noel," Dupré.

ERNESTINE PARKER,
Secretary.

Illinois Service in Evanston.

Thomas Matthews, F.A.G.O., organist and choirmaster of St. Luke's Episcopal Church, Evanston, arranged a choral evensong for the Illinois Chapter of the A.G.O. April 18. Mr. Matthews demonstrated his exceptional ability and members of the Guild in attendance were unanimous in their praise of his work. In a short address the rector spoke of the aims of the A.G.O. and praised the results which are being accomplished.

Guild Day in Indiana.

Guild Day, April 18, was appropriately observed by the Indiana Chapter with a program at the Scottish Rite Cathedral, Indianapolis. Arthur D. Carkeek of DePauw University was the organist. Mr. Carkeek chose to play the Bach Passacaglia and Fugue in C minor and the Reubke Sonata on the Ninety-fourth Psalm. As if these well-known, difficult compositions were not enough of a tour de force in themselves. Mr. Carkeek made a further bid for impressiveness by playing them without notes.

The Bach Choir of Indianapolis sang two numbers under the direction of George Frederick Holler, its organizer and conductor. The first was an unaccompanied motet by Brahms, Op. 29, No. 2. For the closing number the choir performed Kodaly's "Missa Brevis". It was refreshing to hear this "new" music, for it is beautiful, and Berniece Fee Mozingo at the organ gave an effective accompaniment. The announced purpose of the choir is to present fine choral works to its audiences and in the two years since its formation it has brought to Indianapolis both choral and instrumental classics with the assistance of outstanding artists.

Guild Day was observed also in the churches. Organists have reported that they and their choirs performed numbers by Guild composers and that the cooperation of their ministers and choirs was heart-warming.

SUSAN SHEDD HEMINGWAY,
A.A.G.O., Secretary.

Fort Wayne Chapter Banquet.

The annual banquet of the Fort Wayne, Ind., Chapter members and their pastors was held April 27 at the Chamber of Commerce. Neil J. Thompson, sub-dean of the chapter and toastmaster for the evening, reviewed the code of ethics of the American Guild of Organists. There followed a talk on "The Pastor Views his Organist", by the Rev. Paul L. Dannenfeldt, pastor of Zion Lutheran Church, and "The Problems of an Organist," by Ralph W. Doctor, organist of St. John's Evangelical and Reformed Church. To add to the enjoyment of the evening, many of those present gave humorous accounts of happenings in the life of an organist.

RALPH W. DOCTOR, Secretary.

Organ-Orchestra Concert at Duke.

Members of the North Carolina Chapter had an unusual treat when they met at Duke University March 8. They gathered at Union Lobby on the campus for dinner, which was followed by the monthly meeting. Due to illness of the dean, David S. Alkins, Catherine Ritchey Miller presided. After the meeting the members went to the famous Duke Chapel, where they heard a program of music for organ and orchestra. Mildred L. Hendrix, the university organist, presided at the large organ and the Duke chamber orchestra played under the direction of Allan Hadley Bone of the music department. The program was as follows: Brass Choirs, "Sonata Pian e Forte", Gabrieli; Chamber Orchestra, "Concerto Grosso" in A minor, Vivaldi; Organ, Concerto in A minor, No. 2, Bach; Four Sonatas for Organ and

Orchestra, Concerto 10, in D minor, Handel.

The program displayed excellent taste, musicianship and technical skill on the part of the organist and orchestra.

D. S. A.

Massed Chorus in Niagara Falls.

The singing of the massed chorus of nearly 300 voices from thirteen junior church choirs was the inspiring climax of the music festival held April 5 in Zion Lutheran Church, Niagara Falls, N. Y., under the sponsorship of the Niagara Falls Chapter. Before a capacity audience the choirs were heard individually under their own directors. Under the capable direction of Fred W. Timms, organist and director at the Lundy's Lane United Church, Niagara Falls, Ont., three well-chosen selections were sung by the combined choirs, accompanied at the organ by Florence Tschauder Smith, organist and director of the First Baptist Church. The audience joined in the singing of "The Star-Spangled Banner" and "God Save the King", and there followed the recessional hymn and the benediction by the Rev. Arthur N. Schmoger, D.D., pastor of Zion Church. Also participating in the service were the Rev. Ray K. Hallin, A.A.G.O., chaplain and pastor of the Bacon Memorial Church; Maude Cannon Turver, organist of St. Paul's Methodist Church, and Alice Barbary McCormick, organist of the First Methodist Church. Elenore H. Schweitzer was chairman of the festival committee.

MRS. J. EARL MC CORMICK, Secy.

Virginia Festival Service.

An impressive and inspiring festival service was presented by the Virginia Chapter at the First Baptist Church of Richmond April 13. All vocal and instrumental selections used were by American composers. The service was under the direction of Mary Ann Mathewson Gray, M.S.M., organist-choirmaster of Centenary Methodist Church. Combined youth and adult choirs, numbering 200 voices, from the Boulevard Methodist, Centenary Methodist, Barton Heights Baptist and First Baptist Churches participated in singing the seven anthems.

Dr. Theodore F. Adams, chaplain of the chapter and pastor of the First Baptist Church, spoke on the topic "How Shall I Sing a New Song?" Organists taking part were Mary Ann Mathewson Gray, who accompanied the anthems; D. Pinckney Powers, organist and director at the First Baptist Church, who played the prelude, Allegro Pomposo, by Holloway, Chorale prelude on "Stracathro" by Noble, and "Carillon" by Sowerby; William H. Schutt, M.S.M., A.A.G.O., minister of music at Grace Covenant Presbyterian, who played the processional hymn; Charles W. Craig, Jr., F.A.G.O., organist and choirmaster of All Saints' Episcopal Church, playing "Requiescat in Pace", Sowerby; and Granville Munson, Mus. B., organist and director at St. Stephen's Episcopal, who played for the postlude the Toccata on "O Filii et Filiae", Farnam. Conductors for the anthems were Alton Howell, dean of the Virginia Chapter and minister of music at Ginter Park Presbyterian Church; Eugene Bayless, Barton Heights Church; Wendell Sanderson, Broad Street Methodist; Elizabeth Buxton Howell, First Baptist, and Adriana Kuyk Ludwig, Boulevard Methodist Church. Members of the Guild participated in the procession and were led by the Guild chaplain in the reading of "A Declaration of the Religious Principles of the American Guild of Organists".

The seven, American composed, anthems used for the service were: "Benedictus es, Domine", Bassett W. Hough; "Open Our Eyes", Macfarlane; "Lo, God Is Here", Les Rogers; "Fierce Was the Wild Billow", Noble; "All Thy Works Praise Thee", by Dr. Charlotte Garden; "Beautiful Saviour", Christiansen, and "Great and Glorious" Dickinson.

FRANCES SUTTON, Registrar.

Dinner of Utah Chapter.

The Utah Chapter met April 3 at the First Methodist Church in Salt Lake City for a dinner prepared by the ladies of the church. Thirty members and friends were present. A short business meeting was held. Dean Henry Thornton announced the approaching election of national Guild officers in May and the report of our own nominating committee was read.

After the meeting Dr. Lowell M. Durham, secretary of the newly formed school of fine arts of the University of Utah and music critic of the Salt Lake Tribune, spoke on "Music Criticism", bringing out many interesting facts about musical celebrities he met and interviewed at the time of their appearances in Salt Lake City. Dr. Durham also discussed the new school of fine arts of the University of Utah, emphasizing the recently formed connection between the university and the Utah State Symphony Orchestra under the baton of Maurice Abravanel.

One of the most enjoyable and instructive meetings the Utah Chapter has held and which drew an attendance of forty-six members and friends was the minister-organist evening March 3 at the First Presbyterian Church in Salt Lake City following a short business meeting and a dinner prepared by the ladies

of the church. "What A Minister Expects from His Choir and Organist" was the topic presented by the Rev. W. Malcolm Gwaltney of the First Presbyterian Church, the Rev. Fenwick T. Fowler of the First Baptist Church, Dr. Robert D. Steele, president of Westminster College, and the Very Rev. R. Dunham Taylor, dean of St. Mark's Episcopal Cathedral. Presenting the organist-choir director's side of the picture were Dr. Alexander Schreiner of the L.D.S. Tabernacle, Dr. Walter Teutsch, choir director at the First Methodist Church and member of the faculty of Westminster College, and Henry W. Thornton, dean of the Utah Chapter and choir director at St. Mark's Cathedral. The ability of the organist to create the proper devotional atmosphere before a service, the preparedness and dependability of the choir and organist and their alertness on the job, and the choice by the director of music which is appropriate, were emphasized by the clergy. The placement of the organ in the most advantageous spot in the church, a joint choice of hymns, a budget for choir work, a spirit of co-operation and noninterference with detail work of the choir and expressions of appreciation were the hopes of the organists and directors.

ELEANOR H. TODD, Registrar.

District of Columbia Activities.

The District of Columbia Chapter met for its monthly business meeting April 5 at the Takoma Park Presbyterian Church, Washington, with Sub-dean Robert Ruckman presiding. G. Orville Trondson and George R. Gardiner were voted into the membership of the chapter and several committee reports were heard. Following adjournment of the short business meeting the group enjoyed an excellent presentation of Handel's setting of "The Passion according to Saint John", sung by the members of the Takoma Park Presbyterian choir, under the direction of the organist-director of the church, William O. Tufts.

The major Guild activity for the month of April was a public choral concert of contemporary works April 22 by the choir of the National Presbyterian Church, directed by Theodore Schaefer, dean of the local chapter. The concert was sponsored jointly by the chapter and the Arts Club of Washington. The program included Copland's "In the Beginning", with Neil Tangeman as soloist, Honegger's "Cantique de Paques" and Britten's "Rejoice in the Lamb". This was one of the most interesting programs of choral music offered Washington audiences this season.

DONALD L. ENGLE, Registrar.

Church Music Proprieties Idaho Topic.

"Proprieties in Church Music" was the topic of an address by the Rev. V. L. Meyer, pastor of St. Paul's Lutheran Church, at the March 2 meeting of the Idaho Chapter. The dinner meeting was held at Westminster Hall of the First Presbyterian Church. In attendance were the organists and choir directors, with the ministers as their guests. Dean C. Griffith Bratt, organist and choirmaster of St. Michael's Episcopal Cathedral, presided, and after the address, which was enthusiastically received, he conducted a discussion of church music repertory. The Rev. Mr. Meyer pointed out that the organ prelude should lead the worshiper into close communion with God and that the postlude should bring him back to the world better prepared to meet his problems of life.

MRS. GEORGE HESSLER, Secretary.

Rochester Chapter.

The February meeting of the Rochester Chapter was held on the 23rd of the month in Spencer-Ripley Methodist Church, of which church J. Elmore Jones, dean of the chapter, is organist. Following a brief business meeting, concerned principally with hearing the report of the nominating committee on the slate of officers proposed for next season, the evening was devoted to listening to a number of organ recordings. Members brought outstanding selections from their own libraries and, in addition, from recordings made at the time, the chapter was able to review and discuss the entire program played by Dr. Charles Peaker in January on the Brick Church organ.

JAMES H. RICHMOND, Registrar.

Father Carman on New Loras Organ.

An unusual treat was enjoyed by Dubuque music lovers on April 12, when the Rev. Albert Carman played the first public recital on the new three-manual Wangerin organ in the Chapel of Christ the King at Loras College. The chapel was well filled and many out-of-town organists were among the guests.

Father Carman opened his recital with three selections in classic vein—the Prelude and Fugue in F minor, by Bach; Bach's Air for the G String and Two Pieces for Organ by Louis Marchand, favorite French organist of the days of Louis XIV. The second group of three compositions was romantic in conception and included Brahms' "A Lovely Rose Is Blooming", Intermezzo by Callaerts and two movements of the Sixth Symphony by Widor. These offerings were followed by the "Londonderry Air." The program closed with three modern offerings—"Sedes Sapientiae", by Father Carman, two selections from the "Stations of the Cross", by Dupré—"Jesus Comforts the Women of Jerusalem" and "The Body of Jesus Is Laid in the Tomb"; and "Tu Es Petrus", by Mulet. ALBERT A. JAGNOW.

News of the A.G.O.—Continued

Dinner With Ministers In Little Rock.

Members of the Arkansas Chapter entertained their ministers at a dinner meeting Feb. 17 at the First Presbyterian Church, Little Rock. The meal was prepared by the organist of the host church, Mrs. R. D. Adams and some of her choir members. The sub-dean, Mrs. Morris Jessup, presided over the program. Inspirational addresses were delivered by the Rev. O. A. Egger on "Worship"; by Edgar Ammons on "Service Music from the Standpoint of the Organist in the Liturgical Church" and "Harking Backward — Looking Forward", by Mrs. G. H. Mathis. Humorous talks were made by the Rev. C. D. Wardlaw and Dr. M. Ray McKay, representing the ministers; by Mrs. T. W. Hercher, representing organists, and by H. A. Emerson for the laymen.

Organists and ministers in attendance numbered more than fifty.

MELBA U. HARRIS, Registrar.

Liturgical Music Forms Program.

An event of interest to Providence music-lovers was the presentation of a program of liturgical music under the sponsorship of the Rhode Island Chapter at St. Martin's Church in Providence on April 14. The program was presented by the choir of St. Martin's under the direction of T. James Hallan, organist and master of choristers. The Rev. John Vernon Butler, D.D., the rector, conducted the service and the organ selections and accompaniments were played by William Dinneen, organist of Brown University. The chapter was especially honored by the presence of Harold W. Friedell and Everett Titcomb, whose compositions formed a major portion of the program.

After the program in the church the listeners went to the great hall of the parish-house, where a group of choristers of St. Dunstan's School presented a program of secular songs, accompanied by their director, T. James Hallan. The program was well done and the boys were a credit to Mr. Hallan's able direction.

BESSIE W. JOHNS, Registrar.

Biggs Plays in Buffalo.

The Buffalo Chapter presented E. Power Biggs in a joint recital with Roger Voisin, trumpeter, at the First Presbyterian Church, Buffalo, April 7. The program included: Ricercare from the "Fiori Musicali", Frescobaldi; Chorale Prelude, "Durch Adams Fall", Homilius; Chorale Prelude, "Sleepers Awake!", Krebs; Trumpet Tune, from "Bonduca" Purcell; Voluntary on the Doxology and "A Trumpet Voluntary", for organ and trumpet. Mr. Biggs played the Suite for a Musical Clock, by Haydn, and the Fantasia on "Bach", Reger. A capacity audience filled the auditorium. The program was the highlight of the year's activities.

MAUD OLLIS, Secretary.

Syracuse Chapter Activities.

The Syracuse Chapter presented four members in a recital March 14 at the Park Central Presbyterian Church. The players were Gladys Bush, George Oplinger, Edith Schmitt and Joseph McGrath, assisted by a string ensemble.

The regular meeting of the chapter was held in the First Methodist Church April 5. William E. Zeuch, vice-president of the Aeolian-Skinner Organ Company, was the guest speaker. He led an enlightening discussion of the "Modern Organ and Its Construction".

After the program election of officers was held. The new officers are: Edith Schmitt, dean; Joseph McGrath, sub-dean; Lillian Jerome, recording secretary; Virginia Van Brocklin, corresponding secretary, and Jeanette Kelson, treasurer.

EDITH SCHMITT.

Sunland, Tex., Chapter Revived.

The Sunland Chapter, with headquarters in El Paso, Tex., has been revived after a year of inactivity, caused by the departure of its founder. Lester Silberman has been elected dean and the chapter has 17 charter members. Other officers are: Sub-

dean, Walter Davis; secretary, Mrs. Raymond Pitts; treasurer, Mrs. Warren D. Small; registrar, Mrs. Florence Tayler; auditor, Mrs. Allie Rau.

Recital by W. Norman Grayson.

W. Norman Grayson, M.A., played a fine recital at the April 12 meeting of the Metropolitan New Jersey Chapter in the Methodist Church at Orange, N. J. His program opened with Bach's Toccata and Fugue in D minor and "Nun komm, der Heiden Heiland." These were followed by a group of numbers from the works of Harvey Grace, T. Tertius Noble, Alfred Hollins, Fritz Kreisler, Leo Sowerby, Pietro Yon and Augustin Barie.

After the recital, refreshments were served in Miller Chapel by Mrs. Grayson and Mrs. W. Seder. Dean Nellie Gordon Blasius conducted a brief business meeting and told of plans for a discussion group to be held in Summit later this month. Dr. Roberta Bittgood, former dean of the Metropolitan New Jersey Chapter, brought greetings from the Buffalo Chapter and told something of the musical activities in Buffalo, where she now resides.

Earl B. Collins gave us the good news that the services of Dr. Rollo F. Maitland of Philadelphia had been secured for the auditions being held for young organists in May. Instead of a contest for young artists, as in the past, the chapter is sponsoring auditions and each performer will be given a written criticism of his playing by Dr. Maitland.

HELEN C. ROCKEFELLER, Registrar.

Pasadena and Valley Districts.

The April meeting of the Pasadena and Valley Districts Chapter was held at All Saints' Episcopal Church in Pasadena April 18. After dinner in the parish hall a recital was given in the sanctuary by two chapter members — Mildred Saunders and Mildred Brockway, A.A.G.O. — and by Waldo Winger, baritone, from St. John's Episcopal Church, Los Angeles. Mrs. Saunders played numbers by Krebs, Bach, Peeters, Vaughan Williams and Bairstow. Miss Brockway played compositions by Bach, Dubois, Marcello, Nevin, Weaver, Karg-Elert, Lemaire and R. K. Biggs.

MARCIAN HANNAH, Librarian.

Wheeling, W. Va., Chapter.

The Wheeling Chapter held its monthly meeting March 16, at St. Paul's Lutheran Church, Martins Ferry, Ohio. Mrs. Helen Hadsell, organist of that church, read a paper prepared by her pastor on the background of the Lutheran service. She followed this with a half-hour recital playing works of Bach, Mendelssohn, Salome and MacDowell. Robert Knox Chapman, the dean, conducted a short business session. Plans are being completed for the annual festival to be held in May. After adjourning the members enjoyed a social hour at the Ferryland.

ELEANORE BIDKA, Secretary.

Riverside-San-Bernardino Chapter.

A joint meeting of the Riverside-San Bernardino Counties Chapter and the Choral Conductors' Guild was held March 16 at the Gardens Community Church in San Bernardino. A turkey dinner was served by members of the church choir, of which Dr. Eileen Lucas is director.

Allen Lannom, president of the Choral Conductors' Guild of Southern California and minister of music at the First Methodist Church in Pasadena, was the speaker of the evening. He led an informative discussion on choir conducting, followed by a demonstration in which he directed the Gardens choir in works of Bach and Palestrina.

Members of the local chapter of the A.G.O. attended the recent meeting of the Pasadena Chapter, at which time Richard Stanley of Redlands was guest artist. This was in the nature of a reciprocity program, as John Paul Clark of Pasadena was the speaker for the local group at its meeting in the Corona Methodist Church late in February.

MARJORIE P. PERKINS, Secretary.

Alabama Organists Visit Gardens

Twenty-five members of the Alabama Chapter accepted the invitation of Dr. and Mrs. E. H. Hargis to view the gardens of prize-winning jonquils, hyacinths and flowering shrubs at their country place on the Florida Short Route Sunday afternoon, March 14. The display was well worth the trip.

Feb 3 members of the chapter were guests of Mr. and Mrs. H. D. LeBaron at Alabama College, Montevallo, to hear Virgil Fox in a recital on the four-manual organ in the hall of the college. About twenty were able to attend. Mr. LeBaron is head of the music department of the college.

The March meeting of the chapter was held at the Sixth Avenue Presbyterian Church March 15. After a short business session those present were taken on a trip through the large Austin organ by T. J. Williams of New Orleans. Sam Owens, organist of the church, played several numbers on the organ.

Herbert Grieb, organist and choir director of the Church of the Advent, Birmingham, presented his annual series of musical vespers services Sunday afternoons in Lent, assisted by soloists from his choir. On Palm Sunday afternoon, at the First Presbyterian Church, an augmented choir sang Gaul's "Holy City".

Vernon Skoog directing, with Myrtle Jones Steele at the organ. At the same time at the Independent Presbyterian Church the choir, under Minnie McN. Carr, conducted a vesper service which included choral and organ works of Bach, Clokey, Dett, Stainer, Coke-Jephcott, Dvorak, Gretchaninoff, Reger and others. Following the usual festal music in all the churches on Easter morning several churches presented special programs in the evening.

Sunday afternoon, April 11, the Sixth Avenue Presbyterian Church presented its young organist, Sam Owens, in another recital.

LAURA JACKSON DAVIDS.

Tacoma, Washington, Branch.

The Tacoma, Wash., Branch participated in a special musical program with the choir and organist of Central Lutheran Church Sunday, Feb. 15, at 7:45. The service opened with the prelude, played by Miss Doris Helen Smith. The choral numbers were led by Wilbur Arnold, choir director of the church, and were accompanied by Miss Orpha Moser, organist of the church. Miss Moser also accompanied the hymn singing and the soloist. The offertory number was played by Mrs. Lloyd Buchanan, Miss Grace Johnson played an organ solo and Mrs. Ruth Davis, one of our new members, played the postlude.

After the program Guild members enjoyed refreshments at the home of Miss Moser.

ESTHER HILD, Secretary.

Lancaster, Pa., April Meeting.

The Lancaster, Pa., Chapter held its monthly meeting April 5 at the Memorial Presbyterian Church. Dean McConnell read a letter from the Harrisburg Chapter which extended an invitation to the members of the Lancaster Chapter to attend a recital by Richard Ross in Zion Lutheran Church, Harrisburg, on the following evening. Another invitation, from the Musical Art Society, of Lancaster, concerned a choral festival in the Harrisburg Forum May 6 under the direction of Dr. Harry Alexander Matthews, inviting Lancaster members and their choirs to take part in this event.

The topic of the evening was "Anthems for the Church Year". Copies of anthems brought by members were distributed and were sung by the group, a discussion following each anthem. The members thought that the evening was a very profitable one, for it gave them the opportunity of examining anthems from different sources.

DALE L. HERSHENY, Registrar.

Williamsport, Pa., Notes.

A meeting of the Williamsport, Pa., Chapter was held April 4. A special feature was an interesting talk by Everett Rubendall of the staff of radio station WRAK. His subject dealt with the new F.M. outlet and he explained the operation and program content, listing the improvements and advantages.

The chapter has presented nationally famous organists in recitals during the current season, including Flor Peeters and Dr. Alexander McCurdy, with splendid response from the public. A third recitalist is to be presented early in May in the person of Dr. Rollo Maitland of Philadelphia.

For the May meeting of the chapter Frederick Snell, chapter member, is arranging to show two films dealing with organ construction.

JOHN K. ZORIAN, Secretary.

Wisconsin Chapter.

The Wisconsin Chapter held its meeting at the Parkside Lutheran Church, Milwaukee, April 10. The program consisted of an organ recital by the following members: Miss Mathilde Schoessow, William Krahn, Donald Palmer, Robert Stich, Winston Luck and Mrs. James Nicholls. Mr. Krahn also favored us with a vocal solo. The program was followed by refreshments.

JANE KRENKEL, Secretary.

Lambertville Organists Give Program.

Members of the Central New Jersey Chapter and friends gathered at the Methodist Church in Lambertville April 15 to hear a program arranged by Mrs. James B. Whiteley, organist of the Episcopal Church. Fifteen minutes of hymn singing, led by Mrs. W. A. White of Morristown, with Mrs. Whately at the organ, were followed by a varied program which included arrangements by Victor Herbert, Tschaikowsky and Mendelssohn and organ compositions by Costa, Powell Weaver and Dubois. Those participating were Mrs. Richard Housel, organist of the hostess church, Mrs. Reba Rosso of St. John's Roman Catholic Church, Mrs. Emma Yos, organist of Christ Episcopal Church in Trenton, and Miss Phyllis Hubbard, organist of the Lambertville Baptist Church and pupil of Norman Landis.

A committee from the church served "party" sandwiches and coffee and a fine community spirit prevailed.

RAMONA C. ANDREWS, Registrar.

Central Texas Chapter.

The Central Texas Chapter served a dinner for clergy and organists at Green Pastures, in Austin, Feb. 16. Miss Elizabeth Caldwell was toastmaster and addresses were made by Miss Emma Virginia Decherd, dean of the chapter, and the Rev. Edmund Heinsohn, minister of the University Methodist Church in Austin. Thirty-four members and guests were present.

March 8 the chapter presented a program by members at St. Martin's Lutheran Church. Organists featured were Miss Emma Virginia Decherd, instructor of choral music at the Austin High School and organist of All Saints' Episcopal Church; G. L. Bentruy, instructor

of music at Concordia College and organist of the First English Lutheran Church; Miss Evelyn Madden, teaching fellow in organ at the University of Texas and organist of the First Methodist Church, and Miss Jane Bell, student at the University of Texas.

ELEANOR PAGE, Secretary.

Miami, Florida, Chapter.

The Miami Fla., Chapter held an interesting meeting at the home of Mr. and Mrs. Henry Gregor April 6. Mr. Gregor told of a recent trip to Hawaii and traced its musical history from early in the nineteenth century until the present day. Frederic Berry entertained with a group of piano solos. A short business meeting preceded Mr. Gregor's talk. Mrs. Longman presiding. A social hour brought this delightful evening to a close.

ESTEL S. TRACY, Secretary.

Lexington Chapter.

The April meeting of the Lexington, Ky., Chapter was held March 29 at the home of the dean, Mrs. Earl Bryant. There was a buffet supper in honor of Thomas Harborne, a member of our chapter, and Mrs. Harborne, who are leaving to make their home in Georgia. We had a good attendance, and the chapter presented the guests with a silver salad tray.

Plans were made to attend the recital at the Broadway Christian Church April 9 by Wayne Fisher of the College of Music, Cincinnati, Ohio. This proved to be an outstanding recital, enjoyed greatly by those fortunate enough to attend.

LURLINE DUNCAN, Secretary.

Central Tennessee Chapter.

The regular meeting of the Central Tennessee Chapter was held at the Westminster Presbyterian Church, Nashville, April 13, under the direction of Mrs. T. M. Hudson. Two chapter members played. Mrs. W. A. Seeley's numbers were: "Agincourt Hymn", Dunstable; Three Chorale Preludes, Bach; First Movement from Chorale in E major, Franck. Mrs. James V. Edenfield followed with: Rigaudon, Campria; Flute Solo, Arné; "I Call to Thee", Bach; "Psalm 18", Marcello.

Refreshments were served and a business meeting was held, after which there was a tour, conducted by Mrs. Hudson and her assistants, of the attractive, extensive and modern Sunday-school rooms and other departments and offices connected with the church.

JAMES G. RIMMER, Secretary.

Oregon Chapter Activities.

The Oregon Chapter met April 10 in Portland at the home of Mildred Waldron Faith, organist of the First Unitarian Church. At the business session it was announced that during music week, May 3, 4 and 5, three organists of Oregon colleges would be presented in noon recitals at the First Presbyterian Church. They are Donald W. Alton, of the state university, Josef Schnelker of Willamette University and Franklin Mitchell of Linfield College.

It was announced that a complete series of the Gesellschaft edition of Bach has been presented to the Portland Public Library by John Stark Evans, organist of the First Presbyterian Church, in memory of his wife.

The second part of the evening was of special interest. Rouen Faith discussed the mechanism and character of various electronic organs. Mr. Faith has made a study at several of the factories and presented the subject authoritatively. Following the discussion the members were given a rare program on the residence Hammond by Mildred Faith.

MARTHA B. REYNOLDS, Secretary.

Recital Meeting in Reading.

The Reading, Pa., Chapter held a recital meeting in Salem Evangelical United Brethren Church April 11. The choir of the church assisted, under the direction of J. William Moyer. The choir sang "My God and I", Latvian Melody, and "With a Voice of Singing", Shaw. Miss Charlotte G. Miller played the Cathedral Prelude and Fugue, Bach; George W. Tobias played the Meditation, Bueck; Mrs. Margaret M. Straub the Pastoreale from the Sonata in D minor, Guilmain; and Miss Marguerite A. Scheifele "Christus Resurexit", Ravello.

At a business meeting, which preceded the recital the dean, J. William Moyer, played recordings of the Alexander Schreiner recital recently sponsored by the Reading Chapter.

RICHARD I. MILLER.

Southern Arizona.

The Southern Arizona Chapter observed Guild Sunday with a very instructive and entertaining program presented by Dean Camil Van Hulse. The program was divided into two parts. The first part was an enlightening talk by Mr. Van Hulse on Gregorian chant, with illustrations by the choir of All Saints' Church, where the program was given. Part 2 consisted of the following organ numbers composed and played by Mr. Van Hulse: "Ricercate sopra Bach", Two Partitas from "Fantasia Contrappuntistica" and Postlude on "Veni Creator."

At the business session officers for the coming season were elected as follows: Andrew Buckhauser, dean; Mrs. Louis Eaton, sub-dean; Mrs. George Boone, secretary; Mrs. Ernest Anderson, treasurer; Mrs. M. C. Sayre, registrar; Harold Turney, auditor. On the executive committee are Camil Van Hulse, Rollin Feasey and O. A. Simley.

News of the A.G.O.—Continued

Young Artists Play in Los Angeles.

The Los Angeles Chapter presented its annual young artists recital at the monthly meeting April 5, in the First Baptist Church. An excellently performed program was given by Clarence Ledbetter, a student of Dr. Leslie P. Spelman at the University of Redlands, and Robert Smart, a student of Clarence Mader, organist of Immanuel Presbyterian Church, Los Angeles. The first part of the program, played by Mr. Ledbetter, included: Toccata and Fugue in D minor, Bach; First Movement, Second Trio-Sonata, Bach; Scherzo, Peeters; Chorale in A minor, Franck. Mr. Smart played the following for the second half of the program: First Prelude and Fugue in F, Buxtehude; "What God Does Is Well Done," Kellner; Toccata, from Toccata, Adagio and Fugue in C, Bach; Adagio from Third Symphony, Vierne; Spiritual, Purvis; "Piece Heroique," Franck.

MARVIN H. BLAKE.

Choir Gives Dallas Program

The Texas Chapter met April 19 at the Highland Park Methodist Church in Dallas. After dinner and a business meeting, at which it was announced that we were to hear Marcel Dupre in a recital next December, we went to the sanctuary, where a program was given by the chancel choir, V. Earl Copes, organist and choirmaster. This was one of the most interesting and inspiring meetings that we have had; not only the soloists, who sang brilliantly, but the entire choir seemed to sense the spirit of the music and were able to inspire the audience.

ANNETTE BLACK.

Presents Craighead and Fox.

Within a period of less than thirty days the Fort Worth Chapter presented two organ recitals of unusual interest. David Craighead, whose performance took place March 15, played a program marked by technical security and musical brilliance. The highlight was the interpretation of "Holi-day", which Robert Elmore composed and dedicated to Mr. Craighead. After the recital a reception was held at the home of Mr. and Mrs. George Orum for Mr. Craighead and Dean William Barclay and his bride, the former Miss Dora Poteet of Dallas.

On April 7 the Fort Worth Chapter presented Virgil Fox. This recital, which marked the close of the subscription series which the Fort Worth Chapter has sponsored, was also a great success. Mr. Fox's brilliant performance of several of the numbers which he has recently recorded made a profound impression upon his audience. He played several encores. There was a reception for Mr. Fox in the organ studios at the Shield Company. More than 200 guests attended this affair.

MRS. PAUL JOYCE,
Chairman of Publicity.*Wichita Falls Recital by Craighead.*

The North Texas Chapter presented David Craighead in a recital at the First Methodist Church, Wichita Falls, March 14. The young artist gave an outstanding program consisting of the following numbers: "Grande Piece Symphonique", Franck; "Recit de Tierce en Taille", de Grigny; "A Maggot", Arne; Prelude in E flat, Bach; "October Interlude", Clarence Mader; Scherzo, Second Symphony, Vierne; Finale, Sixth Symphony, Widör.

After the recital members and their guests met at the Marchman Hotel for a dinner with Mr. Craighead as guest of honor.

JOZA LOU BULLINGTON.

The March meeting of the Lehigh Valley Chapter was held in Christ Reformed Church, Bethlehem, Pa., Saturday evening, March 6. The program opened with an organ-piano recital by Anna Quier and Mrs. Stanley Kocher. The artists played numbers by Bach, Mozart and Wiegand. At the conclusion of the recital the members retired to the social rooms of the church, where the business meeting was held, Dean Beiswanger presiding.

The nominating committee reported the following nominees to be placed on the ticket for election at the May meeting: Dean, John P. Beiswanger; sub-dean, James H. McClellan; registrar-treasurer, Harold F. Arndt; secretary, Sue F. Enright; members of executive

committee: Dr. Ifor Jones, J. Eldon Leidinger, Mrs. Edna Kreis, Herbert F. Gernert (incumbent officers) and two new members — Frances K. Schrempp and Sarah Sprecher. Dr. Ifor Jones presented for approval anthems to be sung at the senior choir festival scheduled for June.

SUE F. ENRIGHT, Secretary.

Events in Indianapolis.

The Indiana Chapter met Feb. 17 at the Second Presbyterian Church, Indianapolis, for a program of chamber music by Edwin Biltcliffe, organist, and several players of the Indianapolis Symphony Orchestra. This beautiful music, all too seldom heard, was a delight to the audience. Mr. Biltcliffe began with two organ numbers: Prelude in D minor, Clerambault, and Pachelbel's "From Heaven High". Then followed Galuppi's Adagio e Giga (strings, flute and organ); William Boyce's "The Power of Music" (strings, oboe and organ); and C.P.E. Bach's Sinfonia No. 3 (strings and organ) in three movements. The orchestra players were: Walter Targ, first violin; Richard Webber, second violin; Robert Bennett, viola; Herman Liebenthal, violoncello; Fay Jennings, contrabass; Harriet Peacock, flute; and Ruth Peacock, oboe.

On March 2 Helen Paxton, organist, and the North Methodist Church choir, directed by J. Russell Paxton, gave an organ and choral program at this church for the Indiana Chapter. Organ numbers included: "Vive le Roi!", Raison; Chorale, "As Jesus Stood Beside the Cross"; Scheidt; Rondo from the Concerto for Flute Stop, Rinck; "Sunset", Karg-Elert; "The Fountain", DeLamarter; Toccata, de Maleingreau. Choir numbers were: "How Shall a Fifty Meet Thee?", Bach; "For Us a Child is Born", Bach; "Methinks I Hear the Full Celestial Choir", Crotch; "Lord, to Thee We Lift Our Voices", Sowerby; "Alleluia", Thomson; Recessional, Sanders; "Darest Thou Now, O Soul?" and "In the Year that King Uzziah Died", David McK. Williams.

SUSAN SHEDD HEMINGWAY, A.A.G.O.,
Secretary.*Alamo Chapter.*

The Alamo Chapter was entertained March 1 by Father C. McDonnell and his choir, who gave a program of Gregorian chants at the National Shrine of the Little Flower. A short business meeting was held after the program. Groups of choir members took groups of Guild members on a tour around the modern parochial school buildings and grounds and served refreshments.

Officers Elected in Galveston.

At the meeting of the Galveston, Tex., Chapter, held in Texas City April 6, at the First Presbyterian Church, the following officers were elected for the coming year: Dean, Ernest Stavenhagen; sub-dean, Mrs. Wesley Merritt; secretary, Mrs. Edward W. Hildebrand; treasurer, Miss Ebba Nilsson; parliamentarian, Mrs. Fred C. Junemann; librarian, Mrs. William H. Benson; chaplain, the Rev. William F. Buchanan, Jr.; auditors, Dr. E. B. Ritchie and Ray Schmitt.

Dr. T. M. Frank of Texas City gave a very interesting informal talk on the Allen organ installed in the First Presbyterian Church, and the members were invited to play it. Refreshments were served by the Texas City members.

Recital by Pamphile Langlois.

Pamphile Langlois of Salem, Mass., was the recitalist presented in Ste. Marie Church, Manchester, N. H., Sunday evening, April 4, by the New Hampshire Chapter, this being the fourteenth organ recital given by the chapter. He was well received by a large audience.

Mr. Langlois, director of music at St. Joseph Church in Salem, is considered one of the outstanding organists of New England. He played several compositions of Bach, the most popular being the Fantasie and Fugue in G minor. The brilliance of his playing was illustrated in "Chant de Mai" by Jongen and "Carillon-Sortie" by Mulet.

GERMAINE PELLERIN, Secretary.

Banquet of Petersburg Chapter.

The Petersburg, Va., Chapter held its annual banquet at the Tabby Street Presbyterian Church April 6. Dinner was served by the women of the church. Dr. C. Irving Lewis welcomed the Guild and congratulated members on their fine work. The Rev. Charles W. Sydnor, Jr., past chaplain, spoke briefly on the importance of team work between minister and organist. Raymond H. Herbek, A.A.G.O., minister of music at the West End Baptist Church, was elected dean of the Petersburg Chapter for 1948-49 at a business session after the banquet. Other officers are: Mrs. Clyde S. Laushey, sub-dean; Miss Daisy May Park, secretary; Miss Bell Sydnor, treasurer; and Dr. C. Irving Lewis, chaplain.

The Petersburg, Va., Chapter presented Raymond M. Herbek, A.A.G.O., in a recital March 5 at the West End Baptist Church.

Mr. Herbek, minister of music of the church, is one of Petersburg's outstanding musicians and his popular program was heard by a large and appreciative audience. The program was as follows: Air from Suite in D, Bach; Prize Song from "Die Meistersinger", Wagner;

"To a Wild Rose", MacDowell; Andante Cantabile from String Quartet in D major, Tchaikovsky; Meditation from "Thais", Massenet; Gavotte in D, Gossec; "My Heart at Thy Sweet Voice", Saint-Saëns; "Ave Maria", Schubert; Andante from Violin Concerto, Mendelssohn; "Pilgrim's Chorus" from "Tannhäuser", Wagner; "Romance", Rubinstein; Prelude to Act 3, "Lohengrin", Wagner.

MRS. CLYDE LAUSHEY, Secretary.

Discuss Group Insurance.

The Pennsylvania Chapter held a dinner meeting April 6 and there was a discussion of the problem of group insurance for Guild members. This was followed by a demonstration of the choirmaster examination, conducted by Newell Robinson, who hoped by this means to foster interest in this certificate offered by the A.G.O.

ELIZABETH M. WOLFE.

Ludwig Altman at Santa Rosa, Cal.

The Redwood Empire Chapter joined with the Church of the Incarnation of Santa Rosa, Cal., March 7, in presenting a recital by Ludwig Altman, well-known San Francisco organist. Mr. Altman's discriminating choice of registration brought out the beautiful tones of the instrument and he played with clarity and distinction. The following program was given: Toccata on "Ye Sons and Daughters", Farnam; Concerto in D minor, Bach; Andante Cantabile (Fourth Symphony), and Finale (Second Symphony), Widor; Fatansia in F minor, Mozart; Two Pieces for a Mechanical Clock, Haydn; Paraphrase on "Saviour, to Thy Dear Name", Altman; Toccata (Fifth Symphony), Widor.

At the conclusion of the recital a potluck supper in the parish-house was enjoyed by the Guild and the choir of the church.

Sunday afternoon, April 11, the Redwood Empire Chapter and the Presbyterian Church of Santa Rosa, Cal., presented Gordon Dixon, A.A.G.O., dean of the chapter, in a recital on the newly rebuilt organ. The following program was presented: Chorale and Four Variations on "O God, Thou Faithful God", and Toccata in C, Bach; Chorale in B minor, Franck; "Dreams", from Sonata No. 7, Guilmant; Cantilene, Pierne; "Will-o'-the-Wisp", Nevin; Three Miniature Pieces, Gordon Dixon; Prelude and Fugue on "Bach", Liszt.

Following the recital, the members were guests of the choir at supper.

CLAIRES COLTRIN, Publicity Chairman.

Claire Coci at San Jose.

The San Jose, Cal., Chapter presented Claire Coci April 14 for the third and final recital of this season at the First Methodist Church. This was Miss Coci's second appearance in San Jose, her first being several years ago. Her brilliant performance included: Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "Come Saviour of the Gentiles", and "Sleepers, Awake!", Bach; "Es ist ein Ros entsprungen", Brahms; Fantasy on "Bach", Reger; "Elegie", Peeters; Prelude and Fugue in G minor, Dupré; Berceuse and "Fileuse" from "Suite Bretonne", Dupré; and "Variations sur un Noel", Dupré. A large and enthusiastic audience demanded three encores.

Miss Coci captivated the audience with the skill and vitality of her playing. Her deep feeling and beautiful registration made this recital one long to be remembered.

The San Jose, Cal., Chapter held its March meeting Sunday afternoon, March 14, in the Stanford University Memorial Chapel at Palo Alto. Preceding the business meeting, a recital was given by Herbert B. Nanny, professor of organ at Stanford. The program consisted of a lecture and demonstration of organ music from the sixteenth century through the modern age.

The April meeting was held Sunday afternoon, April 11, at St. Paul's Methodist Church in San Jose. The nominating committee made its report. Two new members have been added to our chapter, and last month the San Jose State College Guild student group was launched. It is sponsored by Richard Jesson, organ professor at San Jose State College, with thirteen members as a beginning. It was announced that the supervisor of music in the San Jose schools will use the programs notes of next year's organ recitals as text material in the schools.

After the meeting, the program was the beautiful Cesar Franck Sonata in A for violin and piano played by Mrs. Hunt, violinist, and Mrs. York, pianist. Following the program a social hour was enjoyed.

On March 26 Guild members were invited by a local music firm to see and hear the first demonstration of the Consonata, electronic organ in San Jose. The demonstration was given by our dean, Iru Price.

MARJORIE MARSHALL BONDE,

Publicity Chairman.

Pastors Guests in Tulsa.

The Oklahoma Chapter's pastors' dinner, long planned and several times postponed, was served April 6. Pastors and their wives and members of the chapter gathered at St. Paul's Methodist Church in Tulsa. Seventy-six were present. The dinner was prepared by the women of the church. The chairman was Mrs. C. H. McClure, librarian of the chapter. Dean Marie M. Hine presided. Preceding the dinner there was group singing.

Dr. Jackson E. Smith of the Second Presbyterian Church spoke on "The Power of Music in Worship". He emphasized the necessity for ability to create a religious atmosphere

and to follow the moods of the service in organ playing. The Rev. Dyre Campbell of the Wheeling Avenue Christian Church spoke on "Ways in Which the Organist May Be Helpful". Dr. E. H. Eckel of Trinity Episcopal Church led the discussion on "Appropriate Music for Weddings and Funerals" and recommended that secular and sentimental songs be eliminated from weddings.

Out-of-town guests included Dr. and Mrs. Harold K. Graves and Mr. and Mrs. Gordon Psalmonds of Bartlesville, Paul N. Haggard of Oklahoma City and Dan Casebeer of Chicago.

On the following Saturday night, April 10, a buffet dinner in honor of Virgil Fox was given at the new home of Mr. and Mrs. E. H. Benedict. Sunday, April 11, Mr. Fox was presented in a recital by the chapter at the First Methodist Church.

JOHN KNOWLES WEAVER, Sub-dean.

Suffolk, Long Island, Branch.

The spring meeting of the Suffolk Branch of the Long Island Chapter was held March 9 in St. Ann's Episcopal Church, Sayville, N. Y. The program opened with a recital by Mrs. Ann Finch Price, Mus. B., organist of St. Ann's. Mrs. Price played with ease and composure. The Rev. Joseph H. Bond, rector of St. Ann's, spoke on "The Place of the Organ Prelude in the Church Service." Everyone wished more ministers paid as much attention to the music of the church and gave as much cooperation to their organists as Mr. Bond does.

The business session and a social hour followed the program.

The May meeting will be held May 11 at the home of Mrs. Edith Guldin Platt, in Southampton. A short musical program is planned and it is hoped at that time to organize another branch in that locality.

MILDRED RALPH, Secretary.

Minnesota Spring Meetings.

The Minnesota Chapter met at St. Paul's Evangelical and Reformed Church in St. Paul March 9. Three members of the Guild gave a recital, followed by a social hour in the church parlor. The program was as follows: Dorian Prelude and Fugue, Bach, and Two Short Pieces, Vierne (Eugene Frey); Toccata from Fourth Symphony, and Adagio from Sixth Symphony, Widor (Shirley Brustman); Sarabande, Jennings, and Toccata on "Vom Himmel hoch", Edmundson (Earl Barr).

The April meeting was held April 6 at the Hamline Methodist Church in St. Paul. This was a joint meeting with the Twin City Choirmasters' Association. After dinner Mrs. A. J. Fellows, dean of the chapter and organist-director at the Hamline Church, gave a demonstration of a girl choir rehearsal. After this part of the program the group proceeded to the choir loft and heard a recital played by Mrs. Fellows. Her program consisted of the following compositions: Toccata and Fugue in F major, Buxtehude; "Toccata per l'Elevazione", Frescobaldi; Prelude and Fugue in F minor, Handel; Allegro, Haydn; Wedding March, Bach; Pastorale, Sowerby; "He is Risen", Rachmaninoff (vocal solo by Roy Irons, tenor); Toccata on "O Filii et Filiae", Farnam.

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After the meeting, the program was the beautiful Cesar Franck Sonata in A for violin and piano played by Mrs. Hunt, violinist, and Mrs. York, pianist. Following the program a social hour was enjoyed.

EBBA NILSSON, Registrar.

Auburn, New York, Chapter.

The home of Mrs. Lester Bryant was opened for the meeting March 8 of the Auburn, N. Y., Chapter. The dean, Mrs. Louise F. Klumpp of Skaneateles, N. Y. presided. Announcement was made of A.G.O. Sunday, April 18, and places were discussed for a hymn festival by combined choirs in May. Gladys Gray of Geneva is program chairman for the festival. Keith Wilson, choirmaster of Trinity Methodist, Auburn, spoke on "Choirs and Their Problems." In an inspirational introduction he stressed the responsibility of a choir to the saints, martyrs and founders of the past, the people of today and to the children who are the churchmen of tomorrow. Creating a hypothetical choir, he considered many problems that very choirmasters and led an open discussion of various solutions. Refreshments and a social hour were enjoyed by all.

HARRIET V. BRYANT, Registrar.

Dean Loomis Plays for Chapter.

The Eastern Tennessee Chapter met Feb 22 at the First Baptist Church in Elizabethton. At this time the fine arts department of the Woman's Club presented Clifford C. Loomis, head of the music department of Sullivan College and dean of the local chapter, in a recital. A capacity audience heard Mr. Loomis give the following program: Trumpet Voluntary, Purcell; Pastorale, Scarlatti; "O Saviour Blest", Bach; "He Who Will Suffer God to Guide Him", Bach; "Ave Maria", Widor; "On the Steppes of Central Asia", Borodin; "Carillon de Westminster", Vierne; Bohemian Cradle Song, Poister; "Finlandia", Sibelius.

JUANITA BRADLEY, Secretary.

**New Music for Choir;
Three Anthems Are
DeLamarter's Work**

By HAROLD W. THOMPSON, Mus.D.

Dr. Eric DeLamarter is well known as a church musician; too seldom he gives evidence of his genuine creative talent. It is pleasant to welcome three anthems from his pen (M. Witmark & Sons), of which I like best "The Bread of Life", a quiet and admirable communion anthem with alto solo. The other two numbers are entitled "Forever, O Jehovah, Thy Word", a short piece for unaccompanied singing with a soprano soloist entering at the close, and "God Came, the Holy One", a timely text set to music that calls for a soprano soloist and occasional divisions, with a supple and beautiful accompaniment. The first of these will sound well with a good quartet and all are worth examining.

There are three excellent motets from the Oxford Press. The most impressive is "The Voice Out of the Whirlwind", by Vaughan Williams, a scene from the Book of Job. This has a sonorous and varied accompaniment and runs eighteen pages but can be sung throughout in four vocal parts. The same composer's short setting of "The Souls of the Righteous" will be used oftener in church services; it is for treble, tenor and baritone soli with unaccompanied chorus in four parts. It was composed for the dedication of the Battle of Britain Chapel in the Abbey and has the noble simplicity and strength that the occasion demanded. Cecil Cope has set once more Plunkett's touching poem "I See His Blood upon the Rose" in four pages of sensitive music that can be sung by an accompanied quartet.

Here are several other good anthems for mixed voices, in various styles:

Brown, A.G.Y.—"Grant Us Thy Peace," A quiet anthem which opens with men in unison. (Ditson).

Diggle—"Lord, Speak to Me." For SAB,

with pretty soprano solo and a good climax. (Witmark).

Mueller—"Lincoln's Gettysburg Address." Unaccompanied, with a narrator in middle section. (C. Fischer).

Schimmerling—"Thank God." Unaccompanied. Six pages. (C. Fischer).

Overley—"Now That the Daylight Fills the Sky". Text adapted from sixth century Latin; suave and effective music. (Witmark).

Pritchard—"Praise the Lord." For SAB with descant, on the grand Welsh tune, "Hyfrydol". Eight pages. The arrangement is by the ever-skilful Don Malin. (Birchard, 1947). There is another edition for mixed and treble choirs. Be sure to see these.

New Editions

Most of the following are so well known that they need no comment whatever:

Attwood-Mueller—"Turn Thy Face from My Sins." SAB with S solo. (G. Schirmer).

Bach-Runkel—"While Yet the Morn Is Breaking." For SAB. An accompanied choral from Cantata 41. (Ditson).

Bortniansky-Tschaikowsky—"Cherubim Song No. 7." Unaccompanied. Four parts. (C. Fischer).

Dubois—"Adoramus Te, Christe." From "The Seven Last Words." Dignified short chorale. (G. Schirmer).

Farrant-Mueller—"Lord, for Thy Tender Mercies' Sake." For SAB. (G. Schirmer).

Roberts-Deis—"Peace I Leave With You." (G. Schirmer), 1946.

Mozart-Breck—"Saviour, Source of Every Blessing." The well-known "Ave Verum Corpus." (C. Fischer).

Roberts-Mueller—"Peace I Leave with You." For SAB. (G. Schirmer).

Vincent-Mueller—"As It Began to Dawn." For SAB. (G. Schirmer).

Women, Treble Choirs

The most interesting new number is rather difficult; Paul Becklum's "By the Waters of Babylon" (Galaxy) for SSAA, unaccompanied, has much color and needs careful preparation. The following are mostly new editions:

Bach-Bampton—"Happy Flock Do Freely Wander." Lovely for SA. (Birchard).

French-Mueller—"O Sons and Daughters." Easter. SA plus soprano solo. (C. Fischer).

Handel-Deis—"Trust In the Lord (Largo)." SA. (G. Schirmer).

Mendelssohn-Deis—"But the Lord Is Mindful," from "St. Paul." SA with alto solo. (G. Schirmer).

For Men's Voices

There are two excellent numbers. Channing Lefebvre has a piece called "Hymn of Gratitude" (Galaxy), based on a fine old Welsh hymn-tune. It marches along splendidly with a good accompaniment. Then there are "Six Sacred Pieces for Men's Voices"

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Claire Coci Visits Chicago

Complete mastery of an instrument which at times was fractious in its combination action, prodigious technique and a strong sense of dramatic organ playing characterized a recital by Claire Coci in Kimball Hall, Chicago, April 29. To those who have heard Miss Coci from the day she first appeared as a youthful artist her consistent growth in virtuosity was evident. The recital was the annual occasion when the progressive Chicago Club of Women Organists brings a nationally famous recitalist to the city and adds an event of pronounced interest to the calendar of organ music. An audience of considerable size came out to hear Miss Coci and the interest aroused by her performance was made very evident.

The performer showed that she puts her whole soul into her playing and her work is marked by vigor, clarity and sparkle. Her imposing list of program numbers opened with the Bach Passacaglia, followed by a Bach chorale prelude and the popular d'Andrieu "Fifers", a fine interpretation of the Brahms "A Lovely Rose Is Blooming" and a masterly performance of Reger's Fantasia on "Bach." The second part of the program was devoted to modern works of living composers — Flor Peeters' "Elegie" and a group of Marcel Dupre's compositions. The latter included his Prelude and Fugue in G minor, two movements of the "Suite Bretonne" and the twelve "Variations on a Noel!".

The audience showed its appreciation of the variety of the offerings and especially of the technical command of the organ in the Bach Passacaglia, the Reger work and the Dupre Prelude and Fugue.

Three encore numbers were demanded. They were the d'Aquin "Cuckoo", in which one could almost see the bird, so effective was the imitation; Liadoff's "Musical Snuffbox" and the Finale from Vierne's First Symphony.

AMERICAN WORKS PLAYED BY POTTER AT UNIVERSITY

American University celebrated its fifty-fifth founders' day with an organ recital at the Washington Cathedral Feb. 22. Louis Potter, A.A.G.O., a member of the faculty and organist of the Metropolitan Memorial Methodist Church, presented a program of music keyed to the penitential season. One of the features was a series of four Lenten chorales by American composers. These were: Reverie-Improvisation on the Tune "Picardy", Bedell; Chorale Prelude on the Tune "Manoah", Edmundson; Meditation on the Tune "Gower", Sowerby, and Fantasie on the hymn-tune "St. Theodulph", McKinley. Other numbers were: Prelude and Fugue in C major and Chorale Preludes, "He Who Will Suffer God to Guide Him" and "Rejoice, Christian Souls," Bach; Trumpet Tune, Purcell; Toccata in G, Reincke; "The Tumult in the Praetorium" and "The March to Calvary," de Maleingreau; "Cortege

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**CHURCH MUSIC INSTITUTE AT
JACKSONVILLE, FLA., IN JUNE**

Several of America's leading church musicians are to compose the faculty for the first Southeastern Church Music Institute, to be held in Jacksonville, Fla., June 21 to 25. The list will be headed by Clarence Dickinson, Helen A. Dickinson, Morten J. Luvaas and Martha Moore Clancy. The Dicksons are well known to church musicians everywhere. Mr. Luvaas is director of the school of music at Allegheny College, Meadville, Pa. Martha Moore Clancy is a member of the faculty of Southwestern Baptist Theological Seminary, Fort Worth, Tex. She is an authority on graded choirs and voice.

This school is directed by C. A. Holcomb, director of music of the Florida Baptist convention, and is open to persons of all denominations. The institute has the cooperation not only of the Florida Baptist convention, but of the Jacksonville A. G. O. Chapter, the Jacksonville Music Teachers' Association, several colleges and universities of the state and other institutions and organizations.

**NEW McDERMOTT MASS SUNG
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The "Missa per Omnia Saecula", written by Albin D. McDermott, A.G.O., was sung by a male octet of solo voices, for the first time at the solemn pontifical mass celebrated on Easter morning by the Most Rev. Stephen J. Donahue, auxiliary bishop of New York, at the Church of the Holy Name of Jesus in New York City. The new composition is based on two brief Gregorian motifs sung by the celebrant at every high mass. Mr. McDermott, who is organist of the church, directed the performance.

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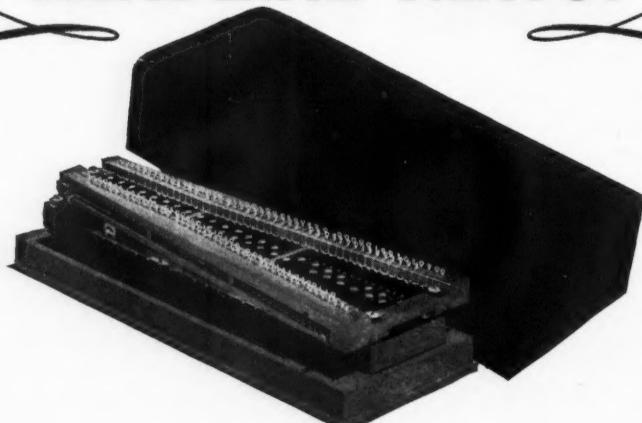
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Toronto Center.

A well attended luncheon meeting of the Toronto Center was held April 3 at Cole's restaurant. The guest of honor was Dr. Gordon Slater, F.R.C.O., organist and master of the choristers of Lincoln Cathedral, England. It was at Lincoln that the famous organist and composer William Byrd presided over the choristers for ten years. Dr. Slater had been touring Canada adjudicating at musical festivals during the month of March.

Miss Muriel Gidley, chairman of the Toronto Center, presided and the speaker was introduced by Dr. Healey Willan. Dr. Slater's remarks were particularly interesting, being a resume of one of his lectures before the Royal College of Organists, London. The subject was "Personal Contacts". The speaker dealt with four essential qualities of leadership in the realm of music — character, scholarship, musicianship and imagination. For his remarks touching each of these points he chose as illustrations four great names among English musicians, composers and teachers — C. Hubert Parry, Henry Hadow, Charles Villiers Stanford and H. Plunkett Greene.

In closing the speaker struck a word of warning: "Let us realize that the thoughts and creations of great men are among the eternal things; let

us follow and cultivate these thoughts with earnestness and reverence, lest all streams of beauty disappear under the hard crust of modern civilization."

The thanks of the meeting were fittingly expressed by Dr. Slater's fellow country man, W. Wells Hewitt, organist and choirmaster of St. James' Cathedral, Toronto.

Galt Center.

Miss Winnifred Murray, organist of St. Patrick's Church, Galt, Ont., gave an interesting educational address on the Roman Catholic Liturgy, outlining for the members of the Galt Center the divisions of the service of the mass, the offertory, the canon and the communion and the respective parts of the service sung by the choir and the priest. An invitation was extended to the members to visit St. Michael's Cathedral, Toronto, and hear Msgr. Ronan's choir sing the mass. The meeting of the center was held at the home of F. L. Haisell Saturday evening, April 3. At the conclusion of the meeting refreshments were served.

C. P. WALKER, Secretary.

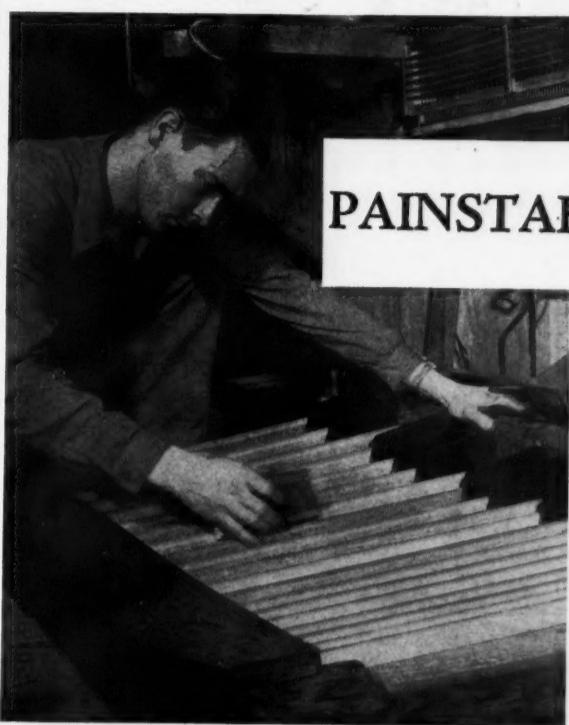
London Center.

A business meeting of the London Center was held at Gordon Jeffery's studio Sunday evening, April 12. Plans were made to engage two outstanding organists for recitals in the fall. A nominating committee was formed to select officers for the coming year and a representation on the council. Members chosen to act on the nominating committee were Ivan Brake, Gordon Jeffery and Theodore Gray.

The second annual Easter carol service of the London Center was held at the Metropolitan United Church Sunday evening, March 28. Martin Boundy conducted the massed choirs from fifteen city churches, with T. C. Chattoe as organist and Alex J. Buri pianist. Easter hymns were sung by the congregation and choirs combined and by the choirs alone, including "The Flower Carol" and the Dutch carol "This Joyful Eastertide". In addition to the usual "Hallelujah Chorus", the choir also sang "Worthy Is the Lamb."

AILEEN GUYMER, Secretary.

E. POWER BIGGS gave a repeat performance of Leo Sowerby's Sonatina for Organ in his recital Sunday, May 9, from Cambridge, Mass. Mr. Biggs gave the first performance of this work in a 1944 broadcast. The program also included Bach's Prelude and Fugue in D major.



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Advertising rates on application. Changes of address received later than the 20th of the month cannot be made in time for the next issue.

CHICAGO, MAY 1, 1948

The patience of our readers is requested during the period in which labor troubles have disorganized our schedule—and that of all publications printed in Chicago. Necessary curtailment of space and delays caused by having various printing processes performed at a distance from Chicago make necessary the omission of a large number of items which under normal conditions would be included in this issue. Many of these items are to be published in future issues. We also bespeak the indulgence of our advertisers.

Help Repeal This Tax

An unfair burden on churches, and on the organ industry as well, to which THE DIAPASON has called attention in the past, is the 10 per cent tax on organs. As has often been pointed out, an organ is not a luxury for a church, any more than an altar or pews; yet the latter are not subject to an excise tax. While there may be arguments in favor of taxing musical instruments purchased for homes, churches should not be asked to pay such an impost in order to have music for their worship.

If action is to be taken by Congress at the present session to correct the situation, pressure from all who are interested in the subject should be exerted without delay, according to the latest word from Washington. Readers of THE DIAPASON are urged to write at once to Representative Harold Knutson, chairman of the House Ways and Means Committee, in Washington.

There are admittedly many inequities in the tax laws. It must seem strange to any organist who needs a leather music bag, for example, that he is obliged to pay 20 per cent to the government in addition to the purchase price, though the bag is as much a necessity to him in his profession as the music itself. It also seems strange that an everyday utility such as the telephone should be penalized with a tax.

To collect 10 per cent on every organ merely means in the majority of cases the purchase of a smaller instrument, so that the money at a church's disposal may cover both the instrument and the tax.

Write to your congressman today, make it strong, and ask your minister and your church officials to do likewise.

SPECIALISTS TO TEACH AT OHIO STATE INSTITUTE

A staff of specialists will teach this summer at Ohio State University's third annual institute on church and choral music, to be held in Columbus July 7 to 15. Professor Louis H. Land and M. Emett Wilson.

New Music for the Organ

By William Lester, D.F.A.

Thirty Trios for the Organ, by Harold Heeromans, published by M. Witmark & Sons, New York City.

The regular practice of trios is perhaps the best discipline possible for the organist desirous of improving his technical and musical efficiency. But such material, especially that combining both elements, musical and technical, in the moderate grade, has been hard to find—definitely so since the Rheinberger Trios have ceased to be "in print". The new issue will fill a definite teaching need. All are terse and succinct—two or three scores apiece. Teachers and students alike will welcome the volume.

"Score Reading", A Series of Graded Excerpts compiled and edited by Martin Bernstein; published by M. Witmark & Sons, New York City.

Aimed at the student of orchestration, this excellent book will prove highly helpful to anyone wishing to improve his reading ability. The clefs (alto, tenor, etc.) are clearly elucidated and interesting examples of their use are provided. The orchestra excerpts range from Bach and Handel through the classic and romantic school up to and including the moderns and contemporaries—such men as Debussy, Liadoff, Stravinsky, Deems Taylor and Philip James.

Four Pieces for the Organ (Prelude "At the Elevation", "Tune for Oboe", and "Whimsy") by Eric DeLamarre; published by M. Witmark & Sons, New York City.

As charming a set of pieces for organ as has come to this reviewer's attention for many a long day is this suite by one of America's noteworthy composers. I can think of few rivals for sustained interest, individual merit, audience appeal or good playing form. And I shall not miss the opportunity of playing the pieces on the next regular recital in my church; it is too good an opportunity to miss, both for my own pleasure and that of my listeners. The music is not of great difficulty, modern in the best sense, beautifully written for the instrument, and rich with genuine musical beauty.

Festival Prelude for organ and piano, by W. A. Goldsworthy, published by J. Fischer & Bro., New York City.

Using the ancient tune "Vigiles et Sancti" as a thematic basis, this composer has constructed a very effective ensemble piece for his two instruments, organ and piano. The writing is idiomatic for both elements; the result is a most striking work, musical and inspiring. It should meet with prompt and widespread approval from both players and audience. This piece is a welcome addition to a field of musical composition all too little filled.

Christ's Entry into Jerusalem, processional for organ, by Stanley E. Saxon; published by Galaxy Music Corporation, New York.

It is unfortunate that this unusual seasonal piece came too late for notice in time this year, for it is a genuine "find" for service use on Palm Sunday, an occasion not too well supplied with fitting and meritorious organ music. This March is well above the average in musical values, offers little in the way of technical difficulties for even an average player, and is worthy of the active interest of all forward-looking organists. The title deserves filing for remembrance next Paschal season.

Diercks of the Ohio State School of Music, who is institute chairman, has announced that the courses to be offered are designed for choir and choral directors and for church organists. Social and recreational opportunities also will be provided for those attending the sessions, which will be held at the Tenth Avenue Baptist Church and on the campus, where housing and meals will be available. One of the seven institute staff members will be Peter J. Wilhousky, assistant director of music for the New York City Board of Education. He will conduct a daily choral clinic, participate in a choral seminar and conduct a part of a public outdoor concert on the campus July 14. Also taking part in the choral clinic will be Dean Wilfred Conwell Bain of the Indiana University School of Music. Participating in the institute choir practice, organ meditation and organ workshop will be C. Harold Einecke. The Rev. W. Scott Westerman, pastor of Grace Methodist Church, Gallipolis, Ohio, is scheduled for instruction in choral literature reading and the service seminar, as well as for lectures in hymnody and hymnology. Ohio University faculty members who will teach are Dale V. Gilliland and M. Emett Wilson.

CLARENCE MADER



Clarence Mader, now in his twentieth year as organist of Immanuel Presbyterian Church, Los Angeles, one of the largest churches in the denomination, moved to Pasadena in 1920. Here a few years later he took an organ position and soon afterward a wife. Mrs. Mader is an accomplished organist herself and once held her husband's position for two years while he went to New York for additional study. They have two sons—William, who is married and is a student in the College of Architecture, University of Southern California, and George, a student at Ripon College, in Wisconsin.

Born in Easton, Pa., Mr. Mader spent his boyhood in the organ loft of the church of which his father was minister. His first musical training was with Charles Davis. At the age of 13 he became organist of his father's church. Other positions followed until his father's retirement and the family's removal to California. Later study included piano with Homer Grunn and Henry Levy and organ with P. Shaul Hallett and Lynnwood Farnam. Mr. Mader won the A.A.G.O. certificate in 1924 and spent the years of 1926 and 1927 in study in New York. In January, 1929, he was appointed to his present position.

Mr. Mader has played at four Pacific coast conventions and two national conventions, including the New York convention of 1935. He has been soloist at five Bach festivals and has given many recitals in California universities. He served two terms as dean of the Los Angeles Chapter, A.G.O. For a number of years he gave much time to choral activities and organized the first youth choral festival in southern California, was the first president of the Southern California Conductors' Guild and conducted the Church Youth Choral Union for the Music Educators' National Convention in 1940. In recent years he has been in demand for lectures at conferences and forums.

Mr. Mader's compositions (unpublished) have had numerous performances on the west coast. Included are a Christmas Oratorio, chamber and instrumental works and songs, as well as pieces for organ and piano. Recitalists in California frequently play his organ compositions.

As a teacher he is in great demand, his present class representing most of the cities of southern California. Recent young artist contests sponsored by the Los Angeles A.G.O. and the Pasadena A.G.O. were won by Mader pupils. Others of his pupils have received scholarship awards, as in the case of Robert Smart, who has just been notified of his acceptance into the organ department of Curtis Institute. Every year during Lent and Advent recitals are given on Immanuel's large Aeolian-Skinner by advanced students. The current Lenten recitals were played by Marian Reiff, Max Miller, Doris Cox, Robert Prichard, Robert Smart and Harriet Prichard.

An event of interest to organists in southern California and of considerable pride to Mr. Mader is the coming marriage of two of his most outstanding pupils—Marian Reiff and David Purvis.

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of May 1, 1913—

The palatial home of Senator William A. Clark in New York was opened April 8 for a private recital on the large organ by the senator's private organist, Arthur Scott Brook. After the 150 guests, members of the National Association of Organists, had inspected and heard the instrument, President J. Christopher Marks of the N. A. O. voiced the appreciation of the association to Senator Clark.

The Diapason presented the specification of the new four-manual Skinner organ under construction for the Fourth Presbyterian Church, Chicago.

Lynnwood Farnam was giving his last Lenten recital at Christ Church Cathedral in Montreal when a terrific storm burst over the city, and as it beat upon the edifice and caused timbers to creak a panic was caused among the congregation, who feared the tall spire would collapse. The crowd left the church in disorder, but was reassured by Dr. Symonds, the vicar. Mr. Farnam, who was playing a Bach chorale prelude, did not miss a note or a beat during the pandemonium, it is reported.

Twenty-five years ago the following news was recorded in the issue of May 1, 1923—

The Estey Organ Company brought out a new type of stop control. Small pistons with translucent tops were used, instead of drawstops or stopkeys, and when a stop was on a light burned in the piston.

The twenty-seventh birthday anniversary of the American Guild of Organists was celebrated with a dinner at the Hotel Lucerne in New York April 12. Of the 145 founders of the Guild 103 were still living and a number of them were at the dinner.

Ten years ago the following news was recorded in the issue of May 1, 1938—

Briefs of the government and of the defense in the Federal Trade Commission case involving claims made for the Hammond electronic organ added interesting volumes to the literature of proceedings.

Dr. John Winter Thompson announced that he would retire from the faculty of Knox College after forty-eight years of service to music.

Arthur H. Turner, outstanding musician of Springfield, Mass., and for many years municipal organist, died March 29.

The death of Ben Staley, esteemed organist of Omaha, for many years at Trinity Cathedral, was deemed a loss to the organ world.

Craighead—which is to take place June 19 in Los Angeles' First Congregational Church, of which Miss Reiff is the brilliant organist. Mr. Craighead, concertizing under La Berge management and capturing the praise of critics everywhere, is one of the country's most popular young organists. Mr. Mader will be at the organ for the wedding.

Approaching recital dates for Mr. Mader included a special Easter recital in Immanuel Presbyterian Church March 28; a program for the A.G.O. in Grace Cathedral, San Francisco, April 4; and an inaugural recital on a new Casavant organ in Altadena sometime in April.

ROBERT LEECH BEDELL'S choral work for mixed voices "Now Let the Full-toned Chorus Sing Forth Its Gladson Hymn of Praise", was performed by the Mormon Tabernacle Choir over WCBS on its Easter morning broadcast from 11:30 to noon from Salt Lake City, with Alexander Schreiner at the organ and J. Spencer Cornwall, the choir director, conducting. The work consists of an introduction and fugue in the classic style and is written in the key of D major. The text is a paraphrase by Dr. Bedell on Psalm 150.

W. F. SNODDY GAVE a request program at the Harrisonburg, Va., Baptist Church Sunday evening, Feb. 8, on completion of twenty-nine years as organist of the church. Selections played were by Grieg, Sullivan and Bach.

**WORKSHOP IN CHURCH MUSIC
SCARRITT COLLEGE PLAN**

Scarritt College, Nashville, Tenn., will be the center for a joint university workshop in church music June 28 to July 2. The workshop is designed for choir directors, organists and pastors. Professor John Milton Kelly, director of the division of sacred music in the Presbyterian Church, U.S.A., former member of the faculties of Westminster Choir School and San Anselmo Seminary, will be the visiting professor. The faculty includes: Mrs. John Milton Kelly, expert on children's choirs; Dr. Irving Wolfe, head of the division of music at George Peabody College for Teachers; Alan Irwin, dean of the Conservatory of Music, Ward-Belmont College; Louis Nicholas, assistant professor of music at Peabody College for Teachers; Ruth Winfield Love, instructor in speech and drama at Scarritt College and Allan Burt, chairman of the department of fine arts at Scarritt College.

**CHOIRS OF NEW YORK CHURCH
JOIN IN TRIBUTE TO PASTOR**

The combined choirs of the Fort George Presbyterian Church, New York City, presented a musical tribute Sunday night, April 4, to the founder and first minister of the church, the Rev. Lyman R. Hartley. Mr. Hartley recently resigned to become chaplain at Columbia-Presbyterian Medical Center. The singers, numbering nearly 100, presented a musical program entitled "In An Easter Garden". In addition to the church's four choirs, children of the Sunday-school participated and a harp, violin and 'cello ensemble augmented the organ.

Miss Mary Arabella Coale, A.A.G.O., and George Knight directed the music and pageantry for the program. The church was filled and after the service the women of the church were hosts at a reception, in the parish-house, in honor of the former minister and his wife.

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**Quartet Has Place
in Church Service;
Anthems for Its Use**

By H. Alan Floyd

Recently while browsing through the famed music division of the Carnegie Library, Pittsburgh, Pa., I noted with interest an article containing a statement by an authority on choral music; to wit: "The quartet choir is at once a symptom and a cause of the present deplorable condition of our church music. It is psychologically unsuited to the office of worship in song in the church."

What is the natural reaction of one who has had experience with church quartets for quite a number of years? Not resentment, of course, because, as one of my friends states so reasonably, "every man has a right to his own opinion, but no man has a right to conclude that his opinion alone is right."

Let us willingly admit that in the chorus choir the individuality of the singer is submerged. The singing is impersonal rather than individual. The choral tone and mass effect, together with correct robing, inspires worship. A cappella singing and the rendition of multiple part service music other than SATB, is notably effective. Activity and satisfaction among the musical church membership is enhanced.

In defense of the quartet as a factor in service music for church worship let me list a few items, controversial no doubt, in the hope that those who encounter this article may be helped even a little bit.

(a) The quartet, when properly trained, will sing with accuracy, expression and devotion. They contribute as much to the worship service as the chorus choir.

(b) A good quartet must have matched tone quality. Disciplined ensemble work should always be emphasized.

(c) Any prima donna tendency should be discouraged, no matter how superior the solo voice may be, and the singer in question should be taught to blend tone and personality into the quartet.

(d) Be alert for the young vocalists in your community who are becoming accomplished in the art. Give them a hearing, encourage them and pass along the word to others in your profession.

(e) In the event of a replacement, furnish your music committee with a simple score sheet for marking essential factors in singing during tryouts. A reasonable and intelligent music committee will invariably rely on your experience and good judgment.

(f) It is important that your minister meet with the quartet in the robing room and unite in prayer before entering the choir loft.

(g) The quartet should be seated during the organ prelude, which should be for the purpose of creating a quiet and devotional atmosphere.

(h) Be constantly in search for unusual and beautiful texts, set, of course, to attractive service music.

(i) Avoid operatic, glamorous or showy musical setting and solos.

(j) Use only music which is definitely written or adapted for four mixed voices.

Below are listed typical quartet anthems of average difficulty. A vast number of anthems are available from the many catalogues; however, careful scrutiny of both text and music should be observed before purchase is made:

GENERAL — "Jesus Calls Us", Will C. Macfarlane; "Sanctify, O Beatific Lord", David D. Wood; "Saviour, We Implore Thee", Franck-Southwick.

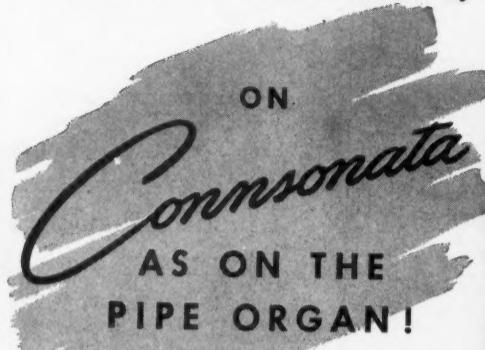
MORNING — "A Call to Worship", James H. Rogers; "God of the Dew", T. Carl Whitmer; "Open Our Eyes", Will C. Macfarlane.

EVENING — "Now as the Sun's Declining Ray", Philip James; "Save Us, O God", Edward C. Bairstow; "The Twilight Shadows Fall", David D. Wood.

CHILDREN'S DAY — "Come, Ye Children", Arthur Sullivan; "Gracious Saviour", Gluck-Andrews; "I Think When I Read that Sweet Story", John E. West.

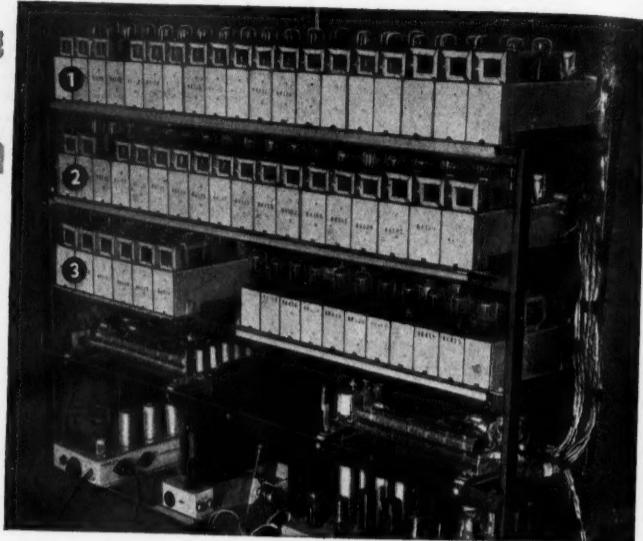
COMMUNION — "At Thy Table, Lord",

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Alan Floyd; "Bread of the World", Harvey Gaul; "O Lamb of God", Russell Wichmann.
MEMORIAL OR ALL SAINTS — "These are They", Patty Stair; "Lo, Great Multitude", Charles F. Norris; "Prayer for Rest", Alan Floyd.

PATRIOTIC OCCASIONS — "A Prayer for Our Country", W. R. Voris; "For All Who Watch", Clarence Dickinson; "What of the Night, O Watchman?", Randall Thompson.

PEACE — "A Prayer for Peace", Alfred Johnson; "Let Not Your Heart Be Troubled", Mark Dickey; "Lord God of Hosts", P. L. Tschaikowsky.

PENTECOST — "Come, Great Spirit", Charles P. Scott; "Come, Holy Ghost", John Hatton; "God Is a Spirit", Sterndale-Bennett.

PRAISE — "Behold Now, Praise the Lord", Everett Titcomb; "Laudamus" (Welsh Air), Daniel Protheroe; "Praise", Alec Rowley.

TWENTY-THIRD PSALM — "Brother James Air", Gordon Jacob; "The King of Love My Shepherd Is", Daniel Protheroe; "The Lord Is My Shepherd", Harvey Gaul.

THANKSGIVING — "Bless the Lord O My

Soul", Ippolitoff-Ivanoff; "O Praise the Name of the Lord", P. I. Tschaikowsky; "Lo! My Shepherd's Hand Divine", Michael Haydn.

ADVENT — "Dies Irae", Mozart; "Springs in the Desert", Arthur B. Jennings; "The Three Kings", Lucina Jewell.

CHRISTMAS — "Lullaby to the Little Child Jesus" (Polish), Alan Floyd; "Sing We Noel Once More" (English), Stanley Smith; "What Can This Mean", Broodus Staley.

NEW YEAR — "A Prayer for the New Year", J. A. Schultz; "The New Year", Johannes Pasche; "We Pause Beside the Door", Clarence Dickinson.

LENT — "All in an April Evening", Hugh Robertson; "Christ Hath a Garden" (Swiss), Clarence Dickinson; "Legende", Tschaikowsky.

PALM SUNDAY — "Carol of the Palms", Joseph W. Clokey; "Lift Up Your Heads", James H. Rogers; "Blessed Is He That Cometh", Gounod.

EASTER — "Adoration of the Flowers", Joseph W. Clokey; "By Early Morning Light", Clarence Dickinson; "Ode to Easter", Alan Floyd.

UNDER THE AUSPICES of the New York College of Music, a concert was tendered as a tribute to the eminent Russian composer, Gretchaninoff, on March 20 at Carnegie Recital Hall, New York. Mr. Kurtz, the director, presided and made a short address in Russian. Dr. Warner M. Hawkins, assistant director of the college, led the Christ Church choir in two of his choral works for the church — the Cherubic Hymn in D major and the Nunc Dimittis in English words. After the concert there was a reception and supper.

VERNON DE TAR, F.A.G.O., organist and choirmaster of the Church of the Ascension, New York, will give courses in church music at the 1948 Juilliard Summer School. These courses will include lectures on choir training and conducting, service playing and anthem repertory. One session a week will be offered by Mr. de Tar and Miss Lilian Carpenter and will include classes in organ repertory. The summer session runs from June 28 to August 6.

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COLLEGE IN WEST VIRGINIA BUYS THREE-MANUAL ORGAN

West Liberty State College, West Liberty, W. Va., has placed an order with the Cannarsa Organ Company for a large three-manual organ to be installed in the auditorium which the college is building. The organ will be an Austin which the Cannarsa forces are rebuilding and enlarging. It will contain fifty-two stops, thirty-eight complete ranks of pipes, a total of 2,369 pipes, twenty-four couplers and thirty-eight combination pistons. The college organist and instructor of organ is Robert Knox Chapman. Following is the specification:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Harmonic Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Nineteenth, 1 1/3 ft., 61 pipes.
Chimes (Deagan-New) 21 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Dolce Twelfth, 2 2/3 ft., 61 pipes.
Dolce Fifteenth, 2 ft., 61 pipes.
Dolce Seventeenth, 1 3/5 ft., 61 pipes.
Cornopean, 16 ft., 12 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo,

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 61 notes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Violone, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Fifteenth, 4 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Tuba, 8 ft., 32 notes.
Chimes, 21 notes.

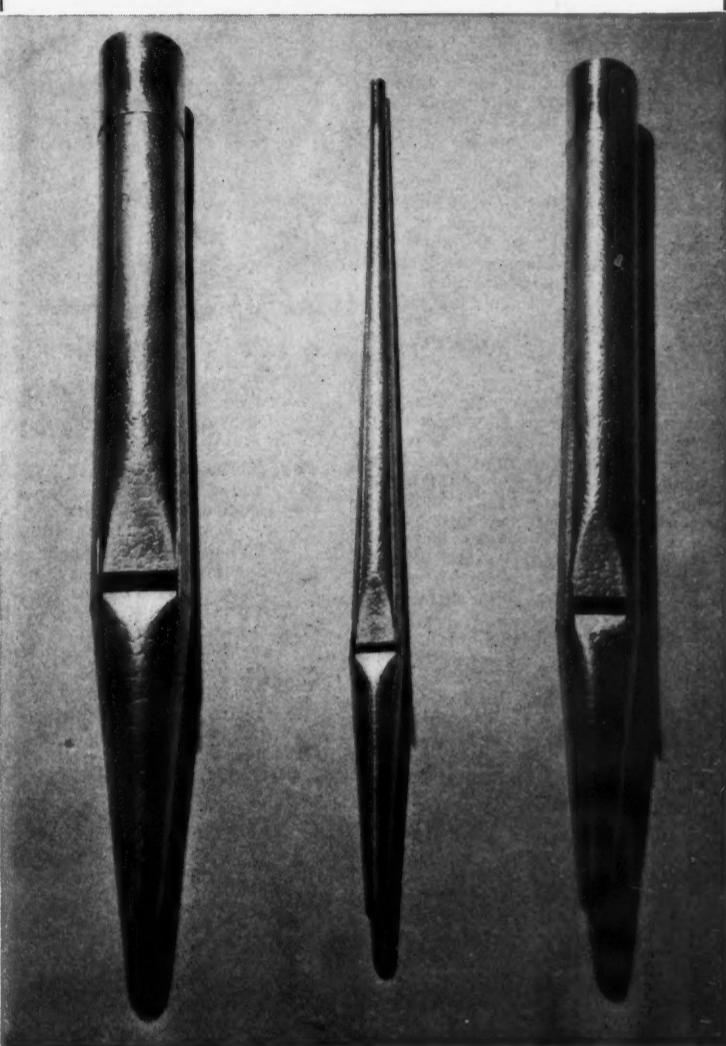
Bach Works in New Edition

Johann Sebastian Bach's works for the organ, complete in nine volumes, constitute the latest edition to be placed on the market. They come from the publishing-house of Edwin F. Kalmus in New York and reproduce these compositions as edited by Friedrich Konrad Griepenkerl, a learned musicologist of his time. Griepenkerl's voluminous and highly valuable hints on the interpretation of Bach's compositions, as written in 1844, are included in the nine volumes, having been translated by Theodore Front. These notations form the outstanding feature of the edition. The printing is clear and the mechanical work is in every way of excellent quality. The authoritative editing of the text will be of help to every student and teacher. Tempo indications are given, but there are no suggestions for registration or expression beyond that in the prefatory notes.

Griepenkerl is credited with having prepared the first general edition of Bach's instrumental compositions in the years beginning with 1837, while a professor at the Collegium Carolinum in Braunschweig. The fact that the Kalmus edition offers these voluminous suggestions in the English language is a service to organists.

THE CHOIRS OF THE West End Methodist Church and the First Lutheran Church, Nashville, Tenn., gave the first Nashville performances of "The Passion of Our Lord according to St. Matthew", by Bach, at the West End Methodist Church, with Louis Nicholas directing, on Passion Sunday evening, March 14, and at the First Lutheran Church, with Irving Wolfe directing, Palm Sunday afternoon, March 21.

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**RECITALS TO MARK REDLANDS
CHURCH MUSIC CONFERENCE**

J. William Jones, director of the University of Redlands Church Music Conference in California, has announced completed plans for the recital series during the conference in the university chapel from June 21 to 30. Heading the list will be E. Power Biggs, who will play six times. The series will be opened June 21 by the Burke Octet of Los Angeles, an outstanding choral group under the direction of John Burke, which has gained enviable recognition in southern California. A feature of this program will be a performance of the Brahms Waltzes with harp and horn accompaniment. June 22 will bring Dr. Laurence Petran, head of the music department at the University of California in Los Angeles, well known on the west coast as a recitalist. June 23 three artist pupils of Dr. Leslie P. Spelman, professor of organ at the University of Redlands, will give the recital. They are Clarence Ledbetter, Douglass Green and Max Miller. June 26 the Long Beach Bach Singers under the direction of Harry J. Tomlinson, Jr., will give a program devoted to the works of Bach.

The recitals will occur at a late afternoon hour. Morning periods will be devoted to classes in subjects of interest and value to the church musician, including voice training, choir training, children's choir training, Gregorian and Anglican chant, choral repertoire, organ repertoire, anthem accompaniment and a master class in organ for both auditors and active participants under the direction of E. Power Biggs. Additional faculty members will include John Burke, minister of music, First Baptist Church, Los Angeles; Ruth Krehbiel Jacobs, director of music, the Marlborough School, Los Angeles; Arthur Leslie Jacobs, director of the department of church music, Church Federation of Los Angeles; Erwin Ruff, professor of voice, University of Redlands, and J. William Jones, director of the department of church music, University of Redlands. Additional speakers for a special institute Saturday, June 26, will include Raymond Moreman from the University of California in Los Angeles, Dr. Charles Hirt from the University of Southern California and Mrs. Edward Shippen Barnes of Santa Monica.

The institute will be held under the supervision of the local chapters of the American Guild of Organists and the Southern California Choral Conductors' Guild.

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"The chimes are beautiful. They sound so good up our way." — RAY BURTON, Craig St.

"When I heard the chimes today I turned my radio off to listen. They were playing 'For You I Am Praying.' The chimes break the monotony lying here in bed." — PATIENT in Norton Clinic.

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"I heard the chimes at Esserville (five miles away) last Sunday afternoon." — MISS VIRGINIA HARVEY.

"I think the chimes are beautiful." — MRS. HASH, Coeburn Road.

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"We are proud that Norton has chimes." — MRS. C. P. MAC DONALD.

"We enjoy the chimes so much. Visitors in our home talk about them." — MISS KATE CHERRY (Methodist).

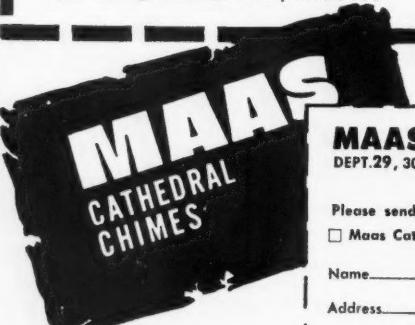
"The chimes are a blessing to our community. They give you a feeling of humility." — MRS. HATIE SHIPLEY (Church of God).

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Programs of Organ Recitals of the Month

Barrett Spach, Evanston, Ill.—In a faculty recital of the Northwestern University School of Music at Lutkin Hall March 14 Dr. Spach played: Pavane, Byrd; Fantasia in Echo Style, Sweelinck; Toccata per l'Elevazione', Frescobaldi; Chorale Preludes, "O Whither Shall I flee?", "Blessed Jesus, We Are Here"; and Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; "Primavera", Bingham; Pastorale, Milhaud; A Model Suite, Peeters.

Klaus Speer, Harrogate, Tenn.—Mr. Speer and his A Cappella Choir from Lincoln Memorial University gave a recital April 4 at the Methodist Church of Harlan. The organ numbers were the following: "The Primrose", Peerson; Prelude and Fugue in D major, Buxtehude; Trio in F major, Bach; Fugue in B minor, Bach.

Robert Rayfield, Chicago — Mr. Rayfield played the vesper recital at the Fourth Presbyterian Church March 14. His program included: "Psalm XVIII", Marcello; Chorale Preludes, "My Heart Is Filled with Longing", and "Rejoice, Beloved Christians", Bach; "Benedictus", Couperin; Toccata, "Thou Art the Rock", Mulet.

Lillian Carpenter, F.A.G.O., New York City—Miss Carpenter, a member of the faculty of the Juilliard School, was heard in a recital at Jumia College, Huntingdon, Pa., March 14. Her program consisted of these numbers: Second Concerto, First Movement, Vivaldi; Bach; Sonatina from "God's Time Is Best", Chorale Prelude, "In Thee Is Joy", and Prelude and Fugue in A minor, Bach; Meditation, from First Symphony, Widor; Second Symphony, Vierne; Prelude on an Old Folktune, Mrs. H. H. A. Beach; "Canyon Walls", Clokey; "At the Convent", Borodin; "Carillon-Sortie", Mulet.

Parvin Titus, Cincinnati, Ohio—A series of Friday vesper recitals was played by Mr. Titus at Christ Church in Lent. Among his programs were the following: Feb. 13—Three Versets on the Te Deum, Sixteenth Century; Toccata for the Elevation, Frescobaldi; "Prayer", Franck; "Song without Words", Bonnet. Feb. 20—"Benedictus", Couperin; "Grand Jeu", du Mage; Meditation in an Ancient Tonality, Grace; "Now, My Tongue, the Mystery Telling", Edmundson; "My Days Are Gliding Swiftly By", E. S. Barnes; Solemn Prelude, Noble, March 5—Three Chorale Preludes on the Lord's Prayer, Scheidt, Pachelbel and Bach; Toccata in F, Bach; "Up the Saguenay", Russell. March 19—Fantasy on a Welsh tune ("Ton-y-Boté"), Noble; Reverie on "University", Grace; Two Preludes on Welsh tunes, Penick; Meditation on "Picardy", Sowerby; Postlude on "Old One Hundredth", Grace.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—For his recital at Trinity Cathedral after evensong March 7, Mr. Kraft selected these compositions: "Prelude Solennel", Noble; Prelude, Theme with Variations, Fugghetta and Chorale Finale, Scheidt; First Minuet from "Suite L'Arlesienne", Bizet; Prelude and Fugue in G minor, Bach; Concerto, Matthew Cambridge; "Carillon-Sortie", Mulet.

Elbert M. Smith, Grinnell, Iowa—Mr. Smith, organist of Grinnell College, gave a Lenten recital for the Ottumwa Chapter, A.G.O., at the First Presbyterian Church of Ottumwa Sunday afternoon, March 14. His offerings were the following: "As Jesus Stood beside the Cross", Scheidt; "O Man, Bemoan Thy Fearful Sin" and "In Death's Strong Grasp the Saviour Lay", Bach; "O World, I E'en Must Leave Thee", Brahms; "The Last Supper", Weinberger; Passion Chorale, Reger; "Jesus, Tender Mother, Make Thy Supplication", Dupré; "The Death and Resurrection of Christ", Malling.

At Grinnell College March 7 Mr. Smith presented the following program: Prelude and Sarabande, Corelli; Praecladium in G minor, Bach; Adagio from Fourth Symphony, Widor; Magnificat, Dupré; "Fireside Fancies", Clokey; "Romance sans Paroles", Bonnet; "Harmonies du Soir", Karg-Elert; Toccata on "O Filii et Filiae", Farnam.

W. Douglas Francis, Lenox, Mass. — Mr. Francis, organist and choirmaster of Trinity Church, presented the following program as part of a lecture-recital on French organ music for the Berkshire Chapter, A.G.O., at Trinity Church March 15; "Dialogue, Basse et Dessus de Trompette", Clerambault; "Les Cloches", Le-Begue; "Symphonie Gothique", Widor; "Ave Maria" and "Ave Maris Stella", Langlais; "Cantilene Pascale", Benoit; "Les Bergers" Messiaen; "Chorale Alleluia", Tournaire.

Bob Scoggin, Lubbock, Tex. — To mark A.G.O. Sunday, Mr. Scoggin, organist of St. John's Methodist Church, gave a recital at the First Methodist Church Sunday afternoon, April 18. His program was as follows: Fugue in C major, Buxtehude; Fugue in G minor (the Lesser), Bach; "Faith, Hope, and Love", Carl F. Mueller; "Will-o-the Wisp", Nevin; Mountain Sketches, Clokey; Toccata from "Suite Gothique", Boellmann.

James G. Rimmer, Madison College, Tenn.—The Madison College social committee presented Mr. Rimmer in a popular recital March 13 in the Helen Funk Auditorium. His pro-

gram consisted of these compositions: Overture, "Light Cavalry", Stupé; "The Golden Wedding", Gabriel-Marie; "Psalm 18", Marcello; "Le Coucou", d'Aquin; Largo from "New World" Symphony, Dvorak; Andante from Overture in D, Haydn; "Jesus Joy of Man's Desiring" (Carlos McDonald at the piano), Bach; "My Heart Ever Faithful" and Prelude and Fugue in D minor, Bach; Minuet from "Don Giovanni", Mozart; "The Music Box", Heins; "Melodies of Old Ireland", Weaver; "Marche aux Flambeaux", Clark; Arabeque, Karg-Elert; "Romance", Symphony 4, Vierne; Concert Variations, Bonnet.

Henry Rosevear, F.C.C.O., Toronto, Ont.—The following program was played at the Metropolitan Church by Mr. Rosevear on Good Friday morning: Prelude Pastore, Liapounoff; "Ciaccona con Variations", Karg-Elert; Chorale Preludes, "Lord, Take My Heart", Karg-Elert; "Unfold the Gates of Heaven", Bach, and Passion Chorale, Buxtehude; Elegy, C. H. Lloyd; Prelude in B minor, Bach.

Jeanne Gentry Waits, Tulsa, Okla.—The Tulsa alumnae of Mu Phi Epsilon presented Mrs. Waits in a recital at the First Methodist Church March 12. The program was as follows: Fugue in G major "la Gigue", Bach; "My Heart Is Filled with Longing" and "Behold, a Rose Is Blooming", Brahms; Prelude and Fugue in D major, Bach; "In dulci Jubilo" (three settings), Bach, Dupré and Karg-Elert; Scherzo from Second Symphony, Vierne; Toccata and "Carillon", Sowerby; "Litanies", Alain; Introduction and Fugue on the Chorale "Ad Nos ad salutarem undam", Liszt.

Arthur Thomas, Sturgis, Mich.—Mr. Thomas presented the following program at St. John's Episcopal Church Sunday afternoon, April 4: "Pageant of Autumn", Sowerby; "Flight of the Bumblebee", Rimsky-Korsakoff; Allegretto, Beethoven; Toccata, Farnam; Communion, Purvis; Fifth Symphony, Widor.

Francis Murphy, Jr., Philadelphia, Pa.—Mr. Murphy, assisted by the chorus from the Corn Exchange National Bank, conducted by William T. Timmings, gave a program on the afternoon of April 7 at Christ Church. Mr. Murphy played these numbers: Chorale Preludes, "Awake, the Voice Calls Us", "Oh Stay with Us, Lord Jesus Christ", and "When You Come Down from Heaven Now, Jesus", Bach; Second Trio-Sonata, Bach; "Prayer", Franck.

Mildred Andrews, Norman, Okla.—A program of music by living composers was presented by Miss Andrews in a faculty recital at the University of Oklahoma Feb. 15. She played: "Le Banquet Céleste", Messiaen; "The Crucifixion" (Passion Symphony) and "Cortège et Litanié", Dupré; "Gavotte Antique" and "Elegie", Peeters; Arioso and Symphony in G major, Sowerby.

Eleanor Bidka, Wheeling, W. Va.—In a series of recitals preceding Lenten Wednesday evening services at the First English Lutheran Church, Miss Bidka played the following programs:

March 3—Third Movement, Sonata 1, Bach; Elevation, Franck; "O Man, Bewail Thy Grievous Fall", Bach; "By the Waters of Babylon", Karg-Elert.

March 10—Sonata No. 2, Mendelssohn; "In Paradisum", Mulet; "Come, Saviour of the Gentiles", Bach.

March 17—Harpsichord Suite, Handel; Adagio, Bach; Church Cantata, Karg-Elert; "Summer", Noble.

John R. Lively, Lancaster, Pa.—Mr. Lively was assisted by Marianne Weicksell, soprano, in a recital at Trinity Lutheran Church Feb. 22. The program consisted of: Concerto No. 13, in F major, Handel; Chorale Preludes, "In the Stillness of Night" and "Fairest Lord Jesus", Hermann Schroeder; Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; "Crucifixion" from Passion Symphony, Dupré; "Psalm 150" (Solo cantata for high voice with organ), Weinberger.

Griff Perry, Anniston, Ala.—Mr. Perry, organist of Parker Memorial Baptist Church, and Mrs. Edwin A. Darden, soprano, presented a recital for the Knox Music Club at the First Methodist Church April 28. Organ selections were as follows: "Psalm XIX", Marcello; "Bible Poems", "Lord Jesus Walking On the Sea", and "The Last Supper", Weinberger; Cathedral Prelude and Fugue, Bach; Cantabile, Jongen; "Romanza", Purvis; Ridgaund, Campora-Ferrari; "North Wind" and "South Wind", Rowley; Toccata on "O Filii et Filiae", Farnam.

Bruce M. Williams, Pittsfield, Mass.—The following numbers were played by Mr. Williams before a lecture in First Church of Christ, Scientist: "Sleepers, Wake! A Voice Is Calling", Bach; "Come Sweet Peace", Bach; "Blessed Jesus, We Are Here", Bach; "After a Testing Time", Karg-Elert; "Psalm" (MSS), Hodgson; "Romanza", Purvis.

Bernice Fee Mozingo, Greencastle, Ind.—Mrs. Mozingo of DePauw University gave a recital at the Washington, D.C., Cathedral Feb. 1 and presented the following program: "Suite Mariale", de Maleinreaut; Prelude on "Rorate Coeli", Campbell-Watson; "Divinum Mysterium", Purvis; Prelude on Song 1 by Gibbons, Whitehead; Prelude on "With All

My Heart I'm Longing", Douglas; Passion Chorale, Reger; "Jesu, meine Freude", Karg-Elert.

Paul Allwardt, M.S.M., F.T.C.L., Spartanburg, S. C.—In a recital at the Church of the Advent March 7 Mr. Allwardt presented the following program: Introduction and Allegro, B flat Concerto, Handel; "Benedictus", Couperin; Fugue in C, Buxtehude; Fantasy and Fugue in F minor, Mozart; Adagio, C minor Sonata, Guilmant; Prelude in F sharp, Krebs; "Agnus Dei", Bach; Prelude on a Second Mode Melody, Florence Durrell Clark; Arabeque, Karg-Elert; "Romance", Symphony 4, Vierne; Concert Variations, Bonnet.

George N. Tucker, Pittsburgh, Pa.—In a recital jointly sponsored by the Uniontown Music Club and St. Peter's choir, Mrs. Ethel R. Gerwig, organist, the Howell memorial organ at St. Peter's Church, Uniontown, Pa., was reopened by Mr. Tucker, organist and choirmaster of St. Stephen's Church, Wilkinsburg, Sunday afternoon, March 7. Mr. Tucker's program included: Fantasia in G minor, Bach; Chorale Prelude, "We All Believe in One God", Bach; Three Versets on "Agnus Dei", Bach; "Chinese Boy and Bamboo Flute", arranged by Spencer; Canon and "Chant Pastoral", Dubois; "La Brume", Gaul; "Panis Angelicus", Franck; Prelude and Fugue in F minor, Bach.

Frederick Jackisch, New Orleans, La.—In a recital March 19 at St. John Lutheran Church Mr. Jackisch played: Sonata, Zuppi; "From God I'll Ne'er Depart", Buxtehude; "Help, O Lord, that I May Succeed", "In Thee Is Gladness" and "All Men Must Die", Bach; Prelude and Fugue in C major, Bach; Adante Sostenuto, Gothic Symphony, Widor; "Cortège et Litanié", Dupré; "Song without Words", Bonnet; Allegro, Fourth Symphony, Viere.

Marian L. Schaefer, Fayette, Mo.—Miss Schaefer, a pupil of Luther T. Spadye, was presented in a junior recital at the Linn Memorial Methodist Church Sunday afternoon, March 21, playing the following numbers: "Grand Jeu", Du Mage; "Toccata per l'Elevazione", Frescobaldi; Prelude and Fugue in B minor, Bach; "Sonata da Chiesa", Andriessen; "Song of the Basket Weaver", Russell; Allegro ma non troppo (Sonata, No. 1), Borowski.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in recent fifteen-minute Sunday morning recitals: "In Thee is Gladness," "Lord, Now Open Wide Thy Heaven," "Awake, Thou Wintery Earth," "Lamb of God, Our Saviour," "The Walk to Jerusalem," Prelude and Fugue in E minor and Passacaglia and Fugue in C minor, Bach; Fantasia from Sonata 18, Rheinberger; "Forty Days and Forty Nights", Lutkin; "Jesus Comforts the Women of Jerusalem", Dupré; "Two Fantasias", Gibbons; "Great God, We Praise Thee," Sattler; "Eternal Plans," Messiaen; "The Nativity" and "Good Friday," de la Tombelle; "Pièce Heroïque", Franck; "Alas, and Did My Saviour Bleed," Parry; "O God, Unseen, Yet Ever Near," Sowerby; "Ah, Holy

Unseen, Yet Ever Near," Sowerby; "Ah, Holy

Jesus," Zechiel; "Go to Dark Gethsemane," Bingham; "Holy City of Jerusalem," Dupré; "Prologus Tragicus" and "Ave Maria," from "Cathedral Windows," Karg-Elert; "Rejoice, Jerusalem," "Song," and "Elegy," Klemetti; "O Sons and Daughters of the Lord," Guilmant; "Jesus Christ Is Risen Today," Lutkin; "Christ Conquers," Bragers.

Luella Stotler, Fayette, Mo.—Miss Stotler, a pupil of Professor Luther T. Spadye, was presented in a junior recital at the Linn Memorial Methodist Church Sunday afternoon, March 7, playing the following numbers: Prelude and Fugue in A major, Bach; Sonata, No. 5, Medelssohn; "Meditation a Sainte Clotilde", James; "Humoresque Fantastique", Edmundson; "Comes Autumn Time", Sowerby.

Warren F. Johnson, Washington, D.C.—Mr. Johnson played the following before services at the Church of the Pilgrims in March: Prelude, Fugue and Variations, Georges Jacob; Requiem, Op. 75, Malling; "When Jesus on the Cross Was Found", Scheidt; "Our Father Who Art in Heaven", Buxtehude; "The Life of the Blessed", Praetorius; Easter Suite, Benoit.

THE AMERICAN MUSIC CONFERENCE has launched a story contest open to all writers. Entries, which are expected to disclose many unusual ways in which music is becoming a more important part of everyday life, will be utilized in a campaign in the magazines and "movies" and on the radio. In announcing the contest, with a cash prize of \$500, Louis G. LaMair, A.M.C. president, stated: "Judging will be based on the presentation of material that will arouse wide public interest and win more friends for music." Sample themes are: Music in industry, medicine, schools, community life, church; music as a civilizing force, an agency of international good will, a social asset, hobby, profession; music for people with average talent, music for character building, music for everyone. The contest closes June 1. Besides the first prize of \$500 in cash there will be a second prize of \$200 and four of \$25 each. Articles, which must be based on fact, are limited to less than 4,000 words. For a descriptive folder on the contest write Clare A. Johnson, executive secretary, American Music Conference, 332 South Michigan Avenue, Chicago 4.

ON TUESDAY EVENING, MAY 18, at 8:15, a special choral service will be held at St. James' Church, North Wabash Avenue and Huron Street, Chicago. The service will be played and directed by Leo Sowerby, organist and choirmaster. The program will include the following: Three Songs of Faith and Penitence, by Dr. Sowerby, sung by Marion Schroeder, soprano; three anthems by Charles Wood, sung by the choir; Eric DeLamar's cantata for tenor, viola and organ, sung by Willard Kerner, with William York playing the viola, and the Five Mystical Songs by Vaughan Williams for baritone solo, chorus and organ, with Charles Greene as baritone soloist.

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which may be obtained by writing to the Civilian Personnel Officer, U.S. M.A., West Point, N. Y.

RALPH WALDO EMERSON, a theater and radio organist, who claimed descent from the famous essayist, died April 7 in Hollywood, Cal., of a heart attack at the age of 53 years. Mr. Emerson had been organist for a nation-wide network program, "Lum and Abner," for three years. Before 1943, he played on radio programs in Chicago and Phoenix, Ariz., and he was the organist of the Chicago Stadium at the time its organ was opened. Survivors include the widow, Elsie Mae, and two sons, Ralph Waldo Emerson 3d and John.

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ELMORE WINS FIRST PRIZE**IN SCHULMERICH CONTEST**

Schulmerich Electronics of Sellersville, Pa., makers of "Carillon Bells", announce the results of the contest for prizes aggregating \$1,000, offered by them for the best compositions submitted for organ and bells. The contest was initiated in an effort to add to the repertory of organ music of this class. The judges — Dr. Karl McDonald, manager of the Philadelphia Orchestra Association; Dr. James Francis Cook, editor of the Etude; Dr. John Finley Williamson, president of Westminster Choir College, Princeton, N. J., and Seth Bingham, associate professor of music at Columbia University and organist of the Madison Avenue Presbyterian Church, New York — unanimously selected Robert Elmore's poem "Speranza" as the \$500 winning composition. His opera "It Began at Breakfast" has the distinction of being the first American opera to be televised. Born in India, of missionary parents, Mr. Elmore began his musical education at 6 years of age in Lincoln, Neb. He studied organ, piano and composition with Pietro Yon, and did work in composition at the University of Pennsylvania, where he received the degree of bachelor of music in 1937. Mr. Elmore is professor of composition at the University of Pennsylvania, organist and director of music of Holy Trinity Church, Philadelphia, head of the organ department of the Philadelphia Conservatory of Music and professor of piano and organ at Clark Conservatory of Music, Philadelphia.

David S. York of Princeton, N. J., won the second prize with his "Divinum Mysterium", the second movement of his organ sonata. Mr. York is a graduate of Yale University with a bachelor of music degree, class of 1944. In 1946 he received a master of music degree from Westminster Choir College, majoring in composition under Dr. Henri N. Switten. His teachers of organ included Luther Noss at Yale and Dr. Alexander McCurdy at Westminster Choir College. Mr. York is assistant to the head of the theory department of Westminster Choir College and organist at the Second Presbyterian Church of Princeton.

Third prize was awarded to Dr. Rollo F. Maitland of Philadelphia for his "Poem for Bells with Organ." Dr. Maitland's fame as a composer and organist is nationwide.

The winning compositions will be published in the near future.

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**FRANCIS A. CLARK, COMPOSER
AND CHOIRMASTER, IS DEAD**

Francis A. Clark, Negro composer and music publisher, died Feb. 24 at his home in Philadelphia. He was 80 years old. Mr. Clark was employed by the music publishing house of B. F. Banes & Co. for many years before establishing his own business. Then for several years he was with the Theodore Presser Company in their publishing department. This firm publishes a number of his songs, piano pieces, anthems, choruses and arrangements of spirituals. Mr. Clark was born in Philadelphia, Aug. 18, 1868. He studied under Thomas a'Becket, who at one time was Ole Bull's accompanist. Mr. Clark had served as choirmaster of several churches for forty-three years. Surviving are two sons, Francis A., Jr., and Dr. Granville V. Clark. Mrs. Clark died in 1944.

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**DR. DAVID D. WOOD'S MEMORY
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Sunday evening, March 7, marked the climax of a series of events in connection with the celebration of the 125th anniversary of St. Stephen's Episcopal Church, Philadelphia. This event was a service in memory of Dr. David D. Wood, who was organist of the historic church for forty-six years, from 1864 to 1910. The following anthems of Dr. Wood received an inspired rendition by the choir of St. Stephen's under the direction of Dr. H. Alexander Matthews: "There Shall Be No More Night There", "O Lord, Be Merciful", "In the Beginning Was the Word" and "The Twilight Shadows Fall". Dr. Rollo F. Maitland, organist of the Church of the New Jerusalem, played Bach's B minor Prelude as an offertory and at the close of the service improvised on an original theme which Dr. Wood had on one occasion submitted to Alexandre Guilmant. An address on "David D. Wood, Teacher", prepared by Dr. Edward E. Allen, former superintendent of the School for the Blind in Philadelphia, whose music department was directed by Dr. Wood for many years, was read by the Rev. Alfred W. Price, D. D., rector of St. Stephen's, and Harry B. Rumrill, another pupil of Dr. Wood, delivered an address on "St. Stephen's Days of Dr. Wood". The service was attended by a large congregation.

**STOP IN ST. THOMAS' ORGAN
GIFT OF SERGEANT CANDLYN**

A new 4-ft. principal in the organ of St. Thomas' Church, New York City, bequeathed by the late Sergeant Donald Shore Candlyn, killed in action in the recent war, was dedicated April 11 at the 11 a. m. service by the Rev. Roelif H. Brooks, the rector.

Sergeant Candlyn, son of Dr. T. Frederick H. Candlyn, organist and choirmaster of St. Thomas' and Mrs. Candlyn, was killed at Eschdorf, Luxembourg, Dec. 26, 1944, after having volunteered to establish communications with brigade headquarters. The silver star and purple heart were awarded to him posthumously.

In a will the sergeant had recorded just before leaving this country, he set aside a sum of money as a bequest to St. Thomas' Church, where he had served in the choir.

Graduated from Boys' Academy in Albany in 1943 with highest honors, Mr. Candlyn entered the army, was sent overseas in August, 1944, with the twenty-sixth division and received a battlefield promotion from private to sergeant for gallantry in action.

Sergeant Candlyn left bequests also to the Cathedral of St. John the Divine and St. Paul's Church, Albany, where he was a choir boy.

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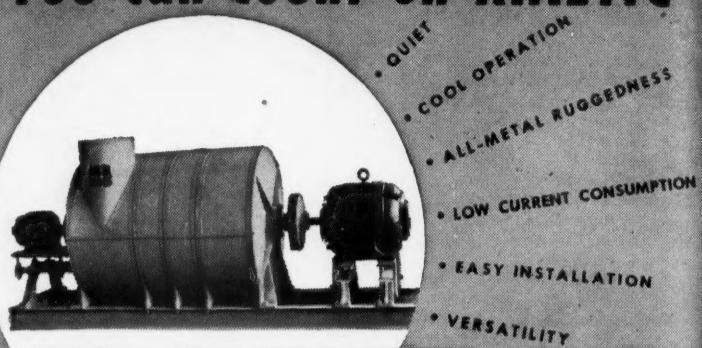
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THE DIAPASON

ADOLPH H. STADERMANN OF CINCINNATI TAKEN BY DEATH

Bated word comes from Cincinnati, Ohio, of the death of Adolph H. Stadermann, for many years a prominent organist of that city. He passed away Nov. 15 after an illness of several years.

Mr. Stadermann was born in Cincinnati seventy-two years ago. After being graduated from the College of Music, he taught piano, organ and theory at the college for several years. Later he opened his own studio in the old Odd Fellows Temple Building. Mr. Stadermann was called upon as a consultant to design and supervise the installation of several large organs in Cincinnati churches.

The late Frank van der Stucken appointed Mr. Stadermann organist of the May festival in 1906, and he served until 1923. He was organist for the Cincinnati Symphony Orchestra for several years and served as organist of various churches, but had been in virtual retirement since 1942.

Surviving Mr. Stadermann are his widow, Mrs. Matilda Richter Stadermann; a son, Richard H. Stadermann, also of Cincinnati, and a sister, Mrs. George T. Bredwell, Cleveland.

WACO, TEX., BACH FESTIVAL; RECITAL BY KLAUS SPEER

Klaus Speer, director of music at Lincoln Memorial University, Harrogate, Tenn., played a recital on the Brooks memorial organ at Baylor University, Waco, Tex., March 19. The recital was one of the concerts of the Bach festival sponsored each year by the Waco Music Teachers' Association. Mr. Speer played a Bach program, including four chorale preludes, the D major Prelude and Fugue and a Trio-Sonata and Partita. Particularly effective were the chorale prelude "O Man, Bewail Thy Grievous Sin," and the D major Prelude and Fugue, played in a very brilliant style. Mr. Speer played the D minor Toccata and Fugue as an encore.

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**Detroit Friday Noon
Recitals Defy Cold;
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A recalcitrant furnace which left the church cold did not chill the enthusiasm of audiences which have come out in Detroit to hear August Maekelbergh give a series of Friday noon recitals at St. John's Church. The first of the recitals, played Jan. 30, was given as the mercury registered 48 and the second one had to be canceled. Yet from an initial audience of eighty-five the attendance grew to 200 by the end of February and included many business men who appreciated the recitals as a midday relaxation.

Mr. Maekelbergh's offerings have included the following:

Feb. 13 — Suite, "Water Music", Handel; Aria in D, Bach; Scherzetto and "Clair de Lune", Vierne; Fantasia in G, Maekelbergh.

Feb. 20 — Concerto 1, in G major, Bach; Gavotte, Prokofieff; Largo, Handel; Air ("The Magic Flute"), Mozart; Chorale in A minor, Franck.

Feb. 27 — Theme and Variations, Angelelli; Meditation from "Thais", Massenet; Rondo, Haydn; "All Men Must Die", "Rejoice, Ye Christians" and "I Call To Thee, Bach; "Piece Heroique", Franck.

March 5 — "Psalm 18", Marcello; Sonata No 2, Arne; "Ave Maria", Gounod; Pastorale, Vierne; Prelude and Fugue on "Bach", Liszt.

March 12 — Chorale in E major, Franck; Flute Solo, Arne; "Come, Gentle Death", Bach; Pastorale, Milhaud; "The Cuckoo and the Nightingale", Handel.

March 19 — Prelude in B minor, Bach; "A Toye", Farinab; Meditation on "O God, Unseen Yet Ever Near", Sowerby; "Divertissement", Vierne; "de Profundis Clamavi", Maekelbergh; Finale, Symphony 2, Widor.

At first it had been planned to have these recitals run only throughout Lent, but they are turning out to be so successful that they will continue until the middle of May.

**BACH CANTATA IN SCRANTON
CONDUCTED BY RUTH WHITE**

The senior choir of thirty voices of the Green Ridge Presbyterian Church, Scranton, Pa., under the direction of Miss Ruth A. White, A.A.G.O., organist and choirmaster, presented Bach's cantata "Christ Lay in the Bonds of Death" Sunday morning, April 4. According to the Leipzig tradition, the congregation joined with the choir in the singing of the chorale. In addition to the cantata, all the organ music consisted of works of Bach. Miss White played a fifteen-minute program before the service. This consisted of the chorale prelude "Christ Lay in the Bonds of Death" and the Toccata and Fugue in D minor. The offertory was "Jesus, Joy of Man's Desiring" and the postlude the Prelude and Fugue in G minor. This brought to a close the special programs of the Easter season, which began with a massed choir festival on Palm Sunday. The five vested choirs (ranging in age from 6 years up) numbering 100 voices, presented a service of song, with choirs singing singly and in groups. On Easter Sunday four trumpets contributed to the brilliance of the music. A descant, written for the occasion by Miss White, was sung by the entire soprano section of the choir for the processional hymn. This was augmented by the trumpets. The senior and chapel (high school) choirs sang the service music, as well as three anthems—Kopolyoff's "Alleluia, Christ Is Risen"; Goldsworthy's "Dawn in the Garden" and the Hallelujah Chorus from "The Messiah".



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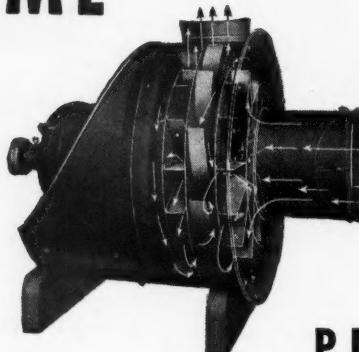
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We are indebted to the Rev. W. Scott Westerman for an interesting account of the series of six hymnic broadcasts sponsored early this year by our Ohio Chapter and sent out from Station WOSU, operated by Ohio State University. These are given on Friday nights, and we take the following notes about the first four evenings from Mr. Westerman's report:

"The first was entitled "Hymns of the Early Church" and the following hymns were used: "O Gladsome Light", "Shepherd of Tender Youth", "O Splendor of God's Glory Bright", "Lord Jesus, Think on Me" and "The Day of Resurrection." The second was composed of hymns based on the Gregorian chant, and employed the familiar "Of the Father's Love Begotten", "Father, We Praise Thee", "O Come, O Come, Emmanuel" and "Lasst uns erfreuen." The third, dedicated to the hymns of the Reformation period, included the Long Meter Doxology, "A Mighty Fortress", "O Dearest Jesus, Gentle, Mild" and "Turn Back, O Man". The fourth was dedicated to Watts, with "Lord of the Worlds Above", "When I Survey the Wondrous Cross" and "Our God, Our Help In Ages Past."

These broadcasts were all bound together in a very interesting way, the narrative being given by Samuel Burkhardt of the Indianapolis Presbyterian Church, assisted by his Indianapolis Singers. Two additional broadcasts still remain in the series.

REGINALD L. MC ALL

MELVIN L. GALLAGHER TO BE
AT BIG LOS ANGELES CHURCH

Melvin L. Gallagher has been appointed minister of music of the large First Congregational Church of Los Angeles and will begin his work Aug. 1.

Mr. Gallagher was born in Wahpeton, N. D., thirty-eight years ago and had his schooling in Missoula, Mont. and Waseca, Minn. Later he attended Carleton College, where he won a scholarship at Union Theological Seminary, School of Sacred Music. Upon completion of his work at Union he was for eleven years choral director of the Northfield Schools, Northfield, Mass. During the war he served for one year as an expeditor with the General Mills Company in Minneapolis.

At the Country Club Christian Church in Kansas City, where he has served for three years, Mr. Gallagher has more than 300 voices in various choirs.

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